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SAN FRANCISCO ART COMMISSION

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
POPS Symphony Concerts
Public Art Program

Street Artists Licenses
Suite 70
415 252 2581

Art Commission Gallery
155 Grove Street
415 554 9682

A G E N D A
VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, January 17, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

A. Motion to approve artwork by Cress, Iselin and Weinstein for poster project on Market Street kiosks.

B. Motion to authorize a reimbursement to artists Norie Sato and Bill Maxwell of up to $3,000 for the cost of manufacturing terrazzo samples to represent their divider strip design for the Civic Center Court House.

C. Motion to authorize extension of contract #2810015 with Cheryl Riley to December 31, 1995, to implement her proposal for the Bayview Police Station main lobby.

D. Motion to authorize extension of contract #2820015 with Scott Donahue to October 31, 1995, to complete fabrication and installation of artwork for the Taraval Police Station.

E. Motion to authorize extension of contract #2820013 with Arthur Gonzalez to October 31, 1995, to complete fabrication and installation of artwork for the Taraval Police Station.

F. Motion to authorize extension of contract #2820008 with Ann Chamberlain to December 31, 1995 to complete design development on her proposal for the Hospital Parking Garage.

City and County of San Francisco

G. Motion to authorize the Director of Cultural Affairs to enter into design development contract with Ann Preston for up to $24,000 to develop art enrichment proposals for Concourse G.

3:05 II. **Skilled Mental Health Facility**
Susan Pontious; Hilda Shum
Request for approval of Hilda Shum's sculpture "Fish Tales" prior to installation.

3:20 III. Airport
Susan Pontious; Tonia Macneil
A. Review and request for approval of James Carpenter's proposal for the International terminal.

B. Review and request for approval of Vito Acconci's proposal for the International terminal.

C. Request for new appointment for Airport Art Steering Committee.

D. Request for reconsideration of Art Commission resolution regarding Kathryn Gustafson's proposal for the sterile corridor for Concourse G.

3:50 IV. Civic Center Courthouse
Jill Manton
Report on budget adjustments and request for approval of budgetary changes

4:00 V. **New Business**
Discussion of "Circle of All Nations" painting performance project sponsored by the American School of Japanese Arts in celebration of the United Nations 50th Anniversary.

4:10 VI. Staff Reports
A. Art Commission Gallery
B. New Main Library
C. Sheriff's Facility
D. Promenade Ribbon Project
F. Sunnydale Pump Station
F. 19th Avenue M Line
G. Market Street Art in Transit

4:40 VII. Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415) 554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accomodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.

SAN FRANCISCO ART COMMISSION

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415 252 2581

VISUAL ARTS COMMITTEE MEETING
January 9, 1995
3:00 P.M.

Commissioners Present:
Anne Healy, Chair
William Meyer
Dodie Rosekrans

Staff Present:
Jill Manton
Eleanor Beaton
Tonia Macneil
Jason Tannen
Susan Pontious

The meeting was called to order at 3:10 p.m.

I. Consent Calendar

A. Motion to approve artwork by Cress, Iselin and Weinstein for poster project on Market Street kiosks.

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City and County of San Francisco

25 Van Ness Ave. Suite 240. San Francisco. CA. 94102 tel. 415.252.2590 fax 415.252.2595

development on her proposal for the Hospital Parking Garage.

G. Motion to authorize the Director of Cultural Affairs to enter into design development contract with Ann Preston for up to $24,000 to develop art enrichment proposals for Concourse A.

MOTION: Motion to approve the consent calendar as written.

MOTION: Commissioner Meyer
SECOND: Commissioner Rosekrans
VOTE: Unanimous

II. Skilled Mental Health Facility

Susan Pontious will be scheduling a studio visit to inspect Hilda Shum's completed sculpture, "Fish Tales" prior to installation. Commissioners agreed that the inspection could be handled by staff alone. Other art works for the Facility include painted columns in the activity rooms and a lobby sculpture, both by Hilda Shum and a garden gazebo designed by George Gonzalez which is almost complete. Staff remarked on the high quality of craftsmanship by the fabricator. In addition, over 40 pieces of 2-dimensional art have been purchased for location in the ward communal areas.

III. San Francisco International Airport

A. Concourse G. Tonia Macneil reported that Kathryn Gustafson had requested an opportunity to discuss the future of the "Shadow Walk" proposal with the Committee, but had since decided not to make a presentation. She will consider a new proposal for the departures area.

B. Committee Appointment. Due to the resignation of Bob LaRocca from the Art Commission, a seat has been vacated on the Airport Art Steering Committee. Commissioner Healy proposed that Mr. LaRocca be invited to continue to serve on the Airport Art Steering Committee. Commissioners agreed to this plan.

C. Meeting. Susan Pontious reported on the results of her meeting with Peter Bittenbender, in which she introduced the approved proposals for art work at the airport. Mr. Bittenbender expressed enthusiasm for the Commission's efforts so far.

IV. Civic Center Courthouse

Jill Manton reported on adjustments to the budget for the Civic Center Courthouse project. Working with the architect's cost estimator, she has developed a budget matrix so that all of the projects can be funded while still retaining a $62,500 contingency. The only portion of the project which is still unsure is the funding for a veneer on the columns in the Jury Assembly Room. The estimated cost is $14,000, which could come from the contingency, leaving $48,500. Before that decision is made, however, Manton has asked the artist to research potential cost-savings measures to further reduce the cost.

MOTION: Motion to approve the final budget for the Civic Center Courthouse Project with the option to reduce the project contingency by $14,000 if needed to fund the column veneers for the Jury Assembly Room.

MOTION: Commissioner Healy
SECOND: Commissioner Meyer
VOTE: Unanimous

V. Public Request

The American School of Japanese Arts has requested that the Art Commission pass a resolution of support for a painting/performance in celebration of the United Nations 50th Anniversary. The Recreation and Park Department has given permission for the painting performance to take place June 3 in civic Center Plaza. "Circle of all Nations" will be a 24' x 30' canvas in 4 parts depicting a multi-colored circle as a symbol of unity. The canvas will be painted by a group of artists from different countries, using a 6' brush. The project organizers would like to hang the painting on one of the buildings in Civic Center or near U.N. Plaza.

Commissioners agreed support the event and suggested that the organization be referred to the U.N.50 Committee for further advice and support.

MOTION: Motion of support for the painting performance project "Circle of All Nations" sponsored by the American School of Japanese Arts in celebration of the United Nations 50th Anniversary.

MOTION: Commissioner Healy
SECOND: Commissioner Meyer
VOTE: Unanimous

VI. Art Commission Gallery

Commissioner Meyer reported in his visit to the Norcal Recycling Facility in connection with the fence project for City Site. There will be a meeting of the Ad Hoc Gallery Committee on February 2 to discuss how to develop the project and how to work with Norcal.

Jason Tannen explained that the process to select an artist to design the fence would be similar to that used for the City Site Projects, including a technical workshop and tours of the site and the Norcal Facility. Norcal would host the selected artist as an artist in residence and provide materials and tools.

The Committee requested that several artists be offered the opportunity to make preliminary proposals for review by the Selection Panel. Both Civic Design and the Visual Arts Committees will have responsibility for approval of the Selection Panel's recommendation of an artist to receive the commission.

VII. Main Library

Susan Pontious reported that Alice Aycock's stair will be installed January 30th. Ann Hamilton's wall will be installed the end of May or beginning of June, Nayland Blake is still finalizing the list of names for the authors' wall. The list will be presented to the Committee once it is complete. His wall will be installed by the end of the year.

VIII. Sheriff's Facility

Susan Pontious reported that DPW supports the Art Commission's position that the tile floor color is not right and must be changed or renewed. It is likely that the matter will go to litigation.

IX. Promenade Ribbon Project

The current plan to repair the ribbon on the South Embarcadero is to sandblast, clean and seal the concrete. Jill Manton has been researching sealants and sand-blasting treatment. DPW will write a grant to the Sales Tax Authority to get money for differed maintenance for the ribbon.

A new problem has arisen: the silicone sealant is cracking in the driveways which receive heavy traffic. Dow-Corning had guaranteed their product, and is now working with Commission staff to come up with a solution. Staff is working with the City Attorney to determine if Dow Corning should assume all liability for the repair and correction of the problem.

The owner of Pier 23 is upset with the raised portion of the ribbon project in front of her restaurant. The Port is willing to support their tenant over the protests of the artists who have tried to preserve their design. It will cost $20,000 of Port money to remove the foundation for the two bollards and replace them with a flat section of the ribbon.

Manton reported that so far the quality of workmanship on the North Embarcadero portion of the ribbon is greatly improved over that on the South.

X. Sunnydale Pump Station

Jill Manton reported that the Sunnydale Pump Station project by Patricia Johansen was about to go out to bid when a project consultant walked the site and discovered a new problem. There is a man-hole cover where Patricia had planned to install a major element of her project, a raised overlook formed from the coiled body of the snake. The man-hole cover cannot be raised or relocated. At this point it appears that the overlook will be lost as the only solution is to re-design the coil to be flat. Staff is working with the artist and DPW to work out a solution.

XI. 19th Avenue Boarding Islands

The dedication of the Muni Metro 19th Avenue boarding islands will take place on February 19th.

XII. Chinatown Recreation Center

Eleanor Beaton showed photographs of Marsha Donahue's stone sculptures in progress, which are being fabricated for the garden of the Recreation Center.

The meeting was adjourned at 4:50 p.m.

Submitted:

Tonia Macneil

Tonia Macneil
Curator, Public Art Program

Date: January 9, 1995

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Visual Arts Committee Reports for January 18, 1995

Subject: Request for authorization to reimburse Norie Sato and William Jackson Maxwell for additional, unbudgeted expenses incurred in producing terazzo samples for First Floor Clerk's Corridor of Civic Center Court House.

Background: As reported at last month's Visual Arts Committee meeting, there is resistance on the part of the Judges to the idea of a floor having any color other than beige. The artists strongly believe based upon their direct experience working on other terrazzo projects, that their divider strip design will be extremely difficult to discern with a beige terrazzo field.

Both the project architects and the Judges have requested that the artists present terrazzo samples in the colors proposed which would also incorporate a portion of the divider strip design. By the time of our meeting, I should have a cost estimate from the artists. The small design fee awarded the artists ($3,750 each) is not adequate to absorb the additional cost of making these samples.

2. Report on Status of Promenade Ribbon Project
a. Upper Management at DPW has indicated their willingness to provide the Art Commission with approximately $40,000 to undertake a further remedial treatment of the South Embarcadero Promenade Ribbon. This would involve a sand-blasting treatment, steam-cleaning and graffitti coating. I have been working with Debra Lehane to identify the most appropriate coating to use.
b. Construction -related problems.

i.The silicone sealant used to adhere the glass blocks to the concrete is failing in specific locations along the Embarcadero. Those locations which are subject to the heaviest truck traffic seem to be the most vulnerable. This has resulted in rain and dirt leaking into the light cavity where the fiber optic cable is installed. Dow Corning had previously recommended and guaranteed the use of their silicone sealant for this application. We are now in the process of meeting with Dow Corning and trying to come with a resolution of the problem. If there isn't a sealant strong enough to withstand this kind of traffic, our only option may be to fill in the cavities in the driveway areas with concrete which would obviously be a great disappointment.

ii. We have observed another kind of problem in the South Embarcadero. In certain segments on the Ribbon, the

light cavities have filled with an orange-colored fluid. The silicone seal is these areas has not been disturbed, so it appears that the fluid is leaching in from below. At thispoint, I'm not sure that this is something that can be solved. In the opinion of the Fiberstars contractor, he thinks that it is do to the faulty concrete work provided by the general contractor who poured and formed the Ribbon.

3. Sunnydale Pump Station - Yet another obstacle to overcome. The artist's project was just about ready to go out to bid. A problem with the adjacent State Park had been resolved and project consultant, Jeff Brown decided to walk the site, construction drawings in hand to see how our the artist's project would mesh with the construction of the pump station. He discovered a man - hole hatch cover that did not show up on the drawings given to the artist nor to DeLeuw Cather, the engineering firm who did the construction drawings for the artist's project. This will significantly impact the "coiled tail" portion of the artist's design which was one of its more significant features. Shifting the location of the "coiled tail" would be too complicated at this point and would require substantial re-engineering and re-design. The artist has proposed a potential solution and I've asked DPW to provide the funds to have an engineer from their Structural Division analyze the artist's proposal to see if it is feasible and what the cost and time implications are.

4. Civic Center Court House Budget

I am requesting your authorization to modify and increase the budget by $14,000 for Lewis DeSoto's project in the Jury Assembly Room. The increase is largely due to the addition of wood column furring and the wood column bases. Here is the Court House Budget as it now stands, including any architectural credits that may be applicable.

$245,150 - Albert Paley - Combined Entry Projects
$172,997 - Lewis De Soto - Jury Assembly Room *
(Does not include $50,000 design fee)
$ 45,000 - Norie Sato and Bill Maxwell -Implementation of Clerk's Corridor Divider Strip Design
(Does not include shared $7,500 design fee)
$ 85,000 - Ann Preson - 4th Floor Family Court Waiting Area
(Does not include $15,000 design fee + $5,000 travel allowance.)
$ 48,463 - Contingency (to be used for artists' travel to site (Paley, Preston, Sato, Maxwell) construction problems and terrazzo samples

The contingency figure may actually be adjusted upwardly by approximately $3,500 if I am successful in my negotiations with the cost estimator.

5. A dedication for the 19th Avenue Project will be scheduled on either the morning of February 8th or 15th. It would be meaningful to have a Commissioner present to congratulate the artists on the terrific work they've done and to comment on the productive partnership we've developed with Muni and the local community. I hope to have a date confirmation very soon.

VI

STAFF REPORT
NEW MAIN LIBRARY

DATE: Jan. 9, 1995

TO: Visual Arts Committee

FROM: Susan Pontious

RE: Alice Aycock Conical Stairs

Current Status: The conical stairs themselves (not including sculptural elements) are scheduled to be installed Jan. 10th. Alice Aycock is expected to be out here the end of the month to work with Blakeway, (her fabricator), on the attendant sculptural elements of the stairs, (i.e. the cone, fan walls, tucked stair, etc.) The installation date of these elements has not yet been established.

Issue: The General Contractor (Hubert Hunt and Nichols) is asking for an increase in cost of $20,000 for the installation of the conical stair, and $27,000 for installation of the structural connections for the hanging sculpture. The City's construction management team has reviewed the contract specifications and drawings and has responded to HHN that our exposure should only be about $6,000 for additions/changes to the structural connections. The HHN has 5 days in which to respond.

Although Construction Management feels that the contract documents are clearly on our side, I have been advised that it is also their opinion that HHN will take the matter clear to post construction litigation. This is because of some of the egos involved, but also because Rocket Science, HHN's subcontractor, woefully underbid the installation.

Possible Impact: If we have to hold in reserve the entire 47,000 claim by HHN in case the court decision went against us, this would threaten our ability to commission fabrication of Alice Aycock's second piece, the hanging sculpture (fabrication cost: $50,000).

Action: After we receive HHN's response to the City's response to their claim, Jill Manton and I will meet with Jim Cheng and the rest of the construction management team to discuss our position and strategy.

STAFF REPORT
NEW SHERIFF"S FACILITY

DATE: Jan. 9, 1995

TO: Visual Arts Committee

FROM: Susan Pontious

RE: Lobby and Plaza Paving

Last meeting I reported that the installation of the lobby and plaza pavers does not meet either the artist's or the Art Commission's approval. The General Contractor (Stolte) has refused to take any further action to remedy the nonconforming pavers. I have written to the Bureau of Architecture (attached) stating that the Art Commission's position remains "fix it or replace it". BOA has responded by fully supporting the Art Commission's position (attached), and has directed Vanir Construction Management to assess the cost of replacing the nonconforming pavers. Unless Stolte remedies the situation, this amount will be held out of payment until a settlement is reached during post construction litigation.

City and County of San Francisco

Department of Public Works
Bureau of Architecture

January 3, 1994

Job Number. 5206A

Job Title. New Sheriff's Facility
425 - 7th Street

Subject. **Art Enrichment Pavers and Vent**

Mr John Stobart
Project Director
Vanir Construction Management, Inc.
425 - 7th Street
San Francisco, CA 94103

Dear Mr Stobart

This is to transmit to you S F. Art Commission letter of December 27, 1994, concerning the unacceptable art enrichment work by Stolte

The Department of Public Works is in complete agreement with the S F Art Commission that the vent color and paver finish are not acceptable

Since Stolte letter of December 12, 1994 claims that the work is complete and requested a change order prior to undertaking remedial action, it appears we are approaching an impasse. I request that Vanir prepare a cost estimate to replace the unacceptable pavers with new pavers, since there appears to be no guaranteed solution to restore the color of faded pavers or remove stains from the discolored pavers Prepare a separate estimate to repaint the air vent to match the approved color, Ameritone 1V7A Purple Lupin The purpose of these estimates will be to inform Stolte of the amount that the City intends to withhold from Stolte's final payment or to collect by unilateral modification

The only further suggestion I have at this time is that Stolte might conduct, at its own expense, a test of the lacquer sealer to see if the appearance of the faded black pavers might be restored to a condition acceptable to the artist The purpose of this would be to at least correct the faded black pavers, thereby reducing the scope of the unacceptable work

Finally, I leave it up to Vanir to resolve the paver allowance issue claimed by Stolte. I request that Stolte's costs be carefully reviewed to ensure that we are not paying for manufacturing defects and to correct improper installation as pointed out by the Art Commission.

Sincerely,

Woodrow Jones

Woodrow Jones
Project Manager

Enclosure

cc Lt LaVigne, SFSD
Boon Lim, BCM
Susan Pontious, S.F.A.C.

WJ2A-57 wc

SAN FRANCISCO ART COMMISSION

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CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

December 27, 1994

Woody Jones
Bureau of Architecture
30 Van Ness, #4100
San Francisco, CA 94102

RE: Plaza and Lobby Art Pavers

Dear Woody;

In response to Stolte's Dec. 12, 1994 memo regarding their response to the November 14th review of the plaza pavers, it continues to be the position of the Art Commission that the work is unacceptable. The following is a response to Stolte's Dec. 12, 1994 memo and a reiteration of the major items that must be corrected in order for us to accept the work.

1. Vent Color: The canopy and the Air vent are clearly not the same color. It is ludicrous to insist that they are. This must be corrected.

2. Interior Pavers
The scratching of the interior pavers must be corrected and the smudging of the black pavers in the hallway corrected.

 a. The scratching of the interior pavers was observed long before the client moved into the building. Please see V. Scuri's memo dated 8/30/94 to John Harkin and myself.

 b. V. Scuri's May 2nd memo to Joe Monteadora clearly states that the *adjoining hallways and elevator rooms* looked quite dirty. Subsequently, the elevator room was re-polished, but the hallway and metal detector room were not. Vicki Scuri once again calls attention to this defect in her 8/30/94 memo to John Harkin and myself.

 c. In Buddy Rhodes letter to S. Pierce dated 5/7/94, he acknowledges that "what was a factory polishing problem on the white tile now appears to be a grout and dirt problem on all the tiles". In regards to Stolte's request for reimbursement for the additional

CITY AND COUNTY OF SAN FRANCISCO

cost of polishing the pavers, this letter would seem to indicate 1) the original problem was a manufacturing defect and 2) additional polishing of black pavers was necessitated by grout and dirt being ground into the pavers by Stolte. Therefore, no reimbursement should be due to Stolte from the City for any of this work.

It should be noted that the problem with the smudging of the white pavers and residue of the form release was noted by Vicki Scuri in her letter to Joe Monteadora on January 29, 1993. An acceptable white paver was selected at the 2/18/93 field review (see Del Campo Maru minutes (2/18/93).

4. Exterior Pavers:

a. The hand grinding of the white and black pavers was necessitated by the same problems noted in #3 above.

b. The fading of the black pavers could have been caused by either multiple acid washes necessitated by the above procedures, or fading from the sun caused by being left for a prolonged period of time without sealer, or with inadequate sealer.

Since the first coat of sealer was taken off when the pavers were polished due to non-conformance as described above, the contractor must apply one more coat of sealer as per agreement.

c. At our Nov. 18th review meeting, Buddy Rhodes recommended that the pavers be sealed with lacquer based sealer as opposed to acrylic base as a means of restoring the color. Steve Pierce agreed to do a test section for review.

d. It was also noted at the Nov. 18th meeting that a number of the white pavers are clearly of a different color from the surrounding pavers and do not match the

approved sample. These pavers must be replaced.

In summary, it must be stated that the Art Commission has every right to insist on lobby and plaza pavers that are un-faded, un-smudged, and meet requirements for non-slippage. If the pavers as installed in any way do not meet these requirements, whether it is due to a manufacturing problem, a change in the manufacturer's usual process regarding the timing and strength of acid washes, or later efforts to correct these defects, is immaterial. It is our position that the work must comply to the contract specifications and to approved samples and mock-ups. In those areas where it does not, the Contractor must remedy the noncompliance.

Please see Vicki Scuri's Dec. 19, 1994 response to Stolte's 12/12/94 letter for additional comment.

Sincerely,

Susan Pontious
Curator
Public Art Program

cc: John Stobart

Documents Referenced:
V. Scuri to S.Pontious 12/19/94
S. D. Pierce to J. Stobart 12/12/94
J. Stobart to S.D. Pierce 12/9/94
Vanir Construction Meeting Notes 11/14/94
B. Rhodes to S.D. Pierce, 10/10/94
V. Scuri to J. Harkin and S. Pontious 8/30/94
J. Harkin to J. Iren 6/17/94
V. Scuri to J. Harkin 6/16/94
J. Harkin to J. Iren 7/11/94
J. Stobart to J. Harkin, 7/11/94
B. Rhodes to S.D. Pierce 5/7/94
B. Rhodes to S.D. Pierce 4/23/94
V. Scuri to J. Monteadora 5/24/94
V. Scuri to J. Monteadora 5/3/94 ← SHOULD BE 5/5/94
V. Scuri to J. Monteadora 5/2/94
V. Scuri to J. Monteadora 3/25/94
V. Scuri to J. Monteadora 4/8/94
~~S. Pontious to~~ V. Scuri 2/24/94
TO MONTEADORA

Williams + Tanaka/Del Campo Maru Meeting Notes, 2/18/1993
V. Scuri to J. Monteadora 1/29/93
V. Scuri to J. Monteadora 12/10/92
Bulletin No. 64, Supplement No. 3 1/21/93

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A G E N D A

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, February 15, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

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3:00 I. Consent Calendar

A. Motion to authorize the Director of Cultural Affairs to enter into a Memorandum of Understanding with the San Francisco Housing Authority which allows the San Francisco Art Commission to restore and seismically install city owned works by Benjamin Bufano at Valencia Gardens with funds provided by the Housing Authority.

B. Motion to approve purchase of *Chupa, Quenepas* by Nick Quijano for $800 for the Skilled Mental Health Nursing Facility.

C. Motion to authorize payment to Scott Lewis of Oppenheim Lewis in the amount of $1,300 for additional cost estimating services rendered on the public art program for the Civic Center Court House.

D. Motion to authorize payment of $794 to Patricia Johanson to reimburse her for travel expenses incurred for the Sunnydale Pump Station.

E. Motion to authorize final payment to Ann Hamilton for card catalogue notation for New Main Library art enrichment project.

3:05 II. Airport
Susan Pontious
A. Request for authorization for the Director of Cultural Affairs to enter into agreement with James Carpenter for up to $40,000 for design detail development for

sculptural light reflectors for the International terminal.

B. Review and request for approval of Ik-Joong Kan's proposal for Concourse A.

C. Discussion of Art Commission participation in Aeronautics Museum.

3:35 III. **Fire Station #39**
Susan Pontious
Review of public art opportunity and request for project approval

3:15 IV. **Civic Center Courthouse**
Jill Manton; Ross Drulis Architects; Judge Barbara Jones; Judge Diane Wick; Judge Daniel Hanlon
Presentation and request for approval of design by Bill Maxwell and Norie Sato

4:00 V. **Chinatown Park**
Eleanor Beaton; Lam Po Leong, artist; John Thomas and Bonnie Ng, DPW Landscape Architecture
Presentation and request for approval of Lam Po Leong's final design proposal for Terrazzo Medallion

4:15 VI. **Decaux Informational Kiosks**
Jill Manton
Proposal for poster program on kiosks

4:25 VII. **Staff Reports**
A. Art Commission Gallery
B. Sunnydale Pump Station
C. Promenade Ribbon Project
D. MMX Transit Shelter
E. Historic and Interpretive Signage Project
F. 19th Avenue M Line
G. Market Street Art in Transit

4:50 VIII. **Adjournment**

6 February 1995

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton

Project: Chinatown Park Paving Medallion

Project Budget: $44,000

ACTION: Motion to approve proposed design by Lam Po Leong, Clayton Shu, Wenyu Xu, and Herby Lam for the Chinatown Park.

Lam Po Leong, with the team of Clayton Shu, Wenyu Xu, and Herby Lam was selected for art enrichment, based on the team's proposal for a medallion paving piece.

The paving lies at the entry courtyard. The diameter of the entire piece is 39 feet, and incorporates a central medallion (24.5 feet diameter) inscribed with a Tang period (770-220 BC) poem, executed in traditional Chinese calligraphy.

Poem text in English :
The land is beautiful
It is the treasure from the heavens
The people are outstanding
it is from the assistance of the Earth
Wang Po

At the Visual Arts meeting, Lam Po Leong, the team leader, will show you a rendering of the design, and various granite samples which will be used to delineate the different sections of the design.

Of particular concern is the execution of the calligraphy. The artists would prefer to use a darker granite to describe the calligraphic form. However, because of the intricate carving, they have been unable to obtain an estimate within the project budget, despite seeking numerous estimates.

To remain within budget, the artists propose to incise the granite 1/8", and lithochrome the calligraphy.

Meanwhile, because construction of the park is not scheduled until 1996, the artists will try to fund raise in the community, in the hopes of securing additional monies which would enable them to executé the calligraphy in granite.

6 February 1995

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton

Project: Chinatown Park Paving Medallion

Project Budget: $44,000

ACTION: Motion to approve proposed design by Lam Po Leong, Clayton Shu, Wenyu Xu, and Herby Lam for the Chinatown Park.

Lam Po Leong, with the team of Clayton Shu, Wenyu Xu, and Herby Lam was selected for art enrichment, based on the team's proposal for a medallion paving piece.

The paving lies at the entry courtyard. The diameter of the entire piece is 39 feet, and incorporates a central medallion (24.5 feet diameter) inscribed with a Tang period (770-220 BC) poem, executed in traditional Chinese calligraphy.

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Date: February 9, 1995

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Visual Arts Committee Reports

Consent Calendar Item C

Scott Lewis has spent considerably more time on the development of cost estimates for the 4 Civic Center Court House art projects. The calculation of credits and the constant revision of the artists' budgets has necessitated far more work than anticipated. The Art Commission had previously approved a $700 fee which was paid to the cost estimator months ago. He has been providing continual services without any additional compensation. I have this money available from my project contingency, but I will with-hold making payment until all of the projects are further along in their development, in case I need every penny I can get to resolve a problem. Thus, this fee would be awarded only in the event that I do not need this money to rescue one of the art projects.

Consent Calendar Item D

I reported last month on the most recent problem associated with Patricia Johanson's project, "Endangered Garden" for the Sunnydale Pump Station. As is our policy, any change or problem resolution that will take place should happen only with the participation of the artist. Patricia was willing to come to San Francisco on very short notice to try to save her project. I'm happy to report that she was able to arrive at a solution that seems quite workable. I am asking you to reimburse her for her airfare and related travel expenses. The project should finally go out to bid in March, barring any other unforeseen disaster.

Calendar Item IV. Civic Center Court House

I would like to change this item from a request for approval to a progress review, unless of course there is consensus about the color proposed and the design itself. There has been a great deal of factionalized discourse surrounding the artists' design proposal. Norie and Bill, the project artists, have been very flexible and accommodating. A recent compromise was proposed by Ross Drulis architects, (the architects of this portion of the building) to which the artists are amenable. The architects still want the artists to retain their design concept of water and currents, but have proposed that the artists consider a sea-foam or

celadon-like color for the terrazzo. The artists find this proposal acceptable, but will not have the time to have a terrazzo sample specially fabricated between now and the time of our meeting. The architects have stated that they will support this proposal to the judges in hopes of achieving peace on this issue. What you will see next week is an example of what the divider strip design will look like embedded in a terrazzo field.

Calendar Item VI. Decaux Informational Kiosks

The Art Commission will be given one 12 x 4' panel on each of 20 Decaux kiosks to be placed in the downtown area. With the very small annual allocation of $3,000 we will receive from Decaux for the programming of these kiosks, we have few options available to us. My proposal is to work with the Art Commission's Literary Arts Program to feature original poetry that is generated out of this program. It would be a way of showcasing our good work, a partnership between 2 Commission programs and a relatively low-budget undertaking (white paper with black printing.) We can probably afford to do 2 series a year.

Reports

Promenade Ribbon - The proposed remedy to ribbon sealant failure has been installed in the driveway area of pier 36, which is traversed daily by 20 ton trucks operated by Delancy Street. We decided it made sense to test the "worst-case scenario" of use along the Embarcadero in hopes of arriving at a successful solution. In one to two month's time, we will evaluate the results of this test. In the meantime, Dow Corning has responded to our demand letter and predictably denied all responsibility. This kind of project makes me what to go back to the days when we purchased paintings off of gallery walls.

MMX Transit Shelter - Anna Valentina Murch has been a very positive and strong addition to the Sasaki Design Team. The conceptual design presented by the team centers on the idea of the canopy being designed as a wave form - simple, light and elegant. The team would prefer to have no advertising on the platforms and has proposed a glass, transparent wave-shaped wind screen. This design will be presented to the community on the evening of Wednesday, February 15th. It will eventually come to Civic Design and Visual Arts.

19th Avenue Boarding Islands Dedication will be Wednesday, March 1, 1995 at 10:30 AM. Please try to attend! This is one of our great successes!

VISUAL ARTS COMMITTEE MEETING
February 15, 1995
3:00 P.M.

M I N U T E S

Commissioners Present:
Anne Healy, Chair
William Meyer
Emilie Keeler

Staff Present:
Jill Manton
Eleanor Beaton
Tonia Macneil
Susan Pontious

The meeting was called to order at 3:22 p.m.

1. Consent Calendar

A. Motion to authorize the Director of Cultural Affairs to enter into a Memorandum of Understanding with the San Francisco Housing Authority which allows the San Francisco Art Commission to restore and seismically install city owned works by Benjamin Bufano at Valencia Gardens with funds provided by the Housing Authority.

B. Motion to approve purchase of *Chupa, Quenepas* by Nick Quijano for $800 for the Skilled Mental Health Nursing Facility.

C. Motion to authorize payment to Scott Lewis of Oppenheim Lewis in the amount of $1,300 for additional cost estimating services rendered on the public art program for the Civic Center Court House.

D. Motion to authorize payment of $794 to Patricia Johanson to reimburse her for travel expenses incurred for the Sunnydale Pump Station.

E. Motion to authorize final payment to Ann Hamilton for card catalogue notation for New Main Library art enrichment project.

ACTION: Motion to approve the consent calendar.

MOTION: Commissioner Meyer
SECOND: Commissioner Keeler
VOTE: Unanimous

II. San Francisco International Airport

A. James Carpenter.

Susan Pontious showed renderings of the sculptural element designed by James Carpenter which will work within the truss system. The forms will affect the light entering the main terminal, and create a surface for artifical lighting at night. When viewed from below, the 180 ft.-long fiberglass forms may have the appearance of dirigibles.

Under the first contract, the artist investigated several different forms, finally selecting the design known as shell form #4, which has longitudinal louvers. During the next phase, he will continue work on structural issues, create a 1/4" or 1/2" scale model and further refine the budget.

Susan is still negotiating with the architects for architectural credits for what the sculptures will replace. She requested that the committee allocate another $40,000 for design development. The artist has already received $15,000 for conceptual design and $40,000 for the first phase of design development (Phase 1.1).

ACTION: **Motion to authorize the Director of Cultural Affairs to enter into agreement with James Carpenter for up to $40,000 for design detail development phase 1.2 for sculptural light reflectors for the International Terminal.**

MOTION: Commissioner Meyer
SECOND: Commissioner Keeler
VOTE: Unanimous

B. Flight History Center

The Airport Commission has requested that the Art Commission consider allocating up to $500,000 of the art budget to enhance the interior space and create exhibition opportunities in an aeronautics museum in the new International Terminal.

They have proposed to locate the museum in a 40'x 80', two-story space near the entrance to Concourse A, and are proposing that the interior space be reminiscent of the original airport terminal. The original terminal was designed in the California Mission style with inlaid floors, arched doorways, coffered ceilings, wrought-iron balconies and chandeliers.

The idea was introduced to the Airport Art Steering Committee, which would support the idea if artists were free to collaborate with the architects in the design of the space and to interpret the previous lobby rather than re-create it.

The Visual Art Committee agreed that a more developed proposal was needed before a decision could be made. Jason Yuen will speak to Elsa Cameron regarding the development of the program for the space. If she agrees to take this on, the Art Commission's consultant Roger Berry can work with her to identify opportunities for artist involvement. The additional work on Berry's part may require a small increase in his fee.

Jill Manton commented that it is important to have the Airport identify what kind of financial commitment they are willing to make for the design and construction of the space.

ACTION: Motion to approve in concept the airport proposal for Art Commission involvement in design of a Flight History Center for the new International Terminal.

MOTION:	Commissioner Meyer
SECOND:	Commissioner Keeler
VOTE:	2 Ayes, 1 abstention
ABSTENTION:	Commissioner Healy

III. Civic Center Courthouse

A. Clerk's Corridor. Nori Sato and Bill Maxwell.

Jill Manton reported that the artists had just attended a luncheon meeting with several judges and the project architects, and that they were able to achieve consnsus as to the preferred alternative for the design of the Corridor floor. The color is still under consideration.

Nori Sato presented a slide show of the terrazzo-making process, and Bill Maxwell presented the approved design. The design creates a sense of a wave-like motion, as if the central tables were shapes moving in water. The terrazzo will be a single color. Divider strips would be zinc metal of varying widths and lengths, to refer to the metal used in the building, and may possibly include other colors as well.

Stone samples representing the range of colors and materials to be used in the building were presented. They

include two tones of marble, light beige and brons, and a creme colored limestone, a green-tinted glass and stainless steel. Central light fixtures will consist of pendent slumped glass forms housing florescent lights.

The artists will undertake a variety of experiments to produce several potential color samples for the floor. They will work with the architect's suggestion of a celadon color as well as other colors that will compliment the building palette.

Judge Wick and the architects stated that they wished to see a color which would be harmonious with the over-all design of the building. It was noted by several individuals that the key to the artists' idea was the ability to communicate the wave concept. An overly reflective surface or light color would ruin the concept.

The artists asked for approval of their design so that they can move on to further color studies.

ACTION: **Motion to approve the terrazzo floor design for the First Floor Clerk's Corridor created by Bill Maxwell and Nori Sato, without approval of the terrazzo color.**

MOTION:	Commissioner Keeler
SECOND:	Commissioner Healy
VOTE:	Unanimous

IV. **Chinatown Park**

Eleanor Beaton introduced Lam Po Leong, artist, who is part of a team including Clayton Shu, Wengu Xu and Herbie Lam. Leong presented the artists' final design for the paving medallion in the entry courtyard at the Park.

The medallion will contain chinese cursive-style calligraphy which forms a poem from the Tang dynasty, c. 670 A.D. 1-1/2" slabs of granite will be cut and pieced together like a jig-saw puzzle to form the elements of the medallion.

Concern was expressed over the ability of the granite medallion to accomodate the weight of park vehicles. It was suggested that a full-scale sample of a portion of the design be created.

ACTION: Motion to approve the final design of the paving medallion for the entry plaza at Chinatown Park, as presented by Lam Po Leong.

MOTION:	Commissioner Meyer
SECOND:	Commissioner Keeler
VOTE:	Unanimous

V. Fire Station #39

Susan Pontious introduced a new public art opportunity at Fire Station #39, located on Portola Avenue in the Forest Hills area.

The art enrichment budget for the project is $5,000. $1,000 would be reserved for administration, leaving $4,000 for art work. The opportunity available is for a 32" d. circular window on the second story of the facade. A stained glass window could be created which would be back-lit at night.

Pontious proposed that staff would create a short list of candidates and that the Visual Arts Committee would make the selection.

ACTION: Motion to approve the art enrichment program and selection process to identify an artist to create a work of art for Fire Station #39.

MOTION:	Commissioner Meyer
SECOND:	Commissioner Keeler
VOTE:	Unanimous

VI. Decaux Informational Kiosks

Jill Manton informed the Commissioners that the 20 Decaux kiosks planned for the downtown area would contain an opportunity for Art Commission programming. A budget of $3,000 has been provided by Decaux for the project. Manton proposed creating a series of posters using poems created by members of the Literary Arts and Americorps programs. The posters would contain text only, and therefore would be affordable.

The available panels are 1' by 12', so that there can be one 4'x 12' poem, or two 4'x 6' poems. Commissioners favored two poems in each kiosk.

ACTION: Motion to approve the poster program for the Decaux kiosks and to authorize the expenditure of up to $3,000 to implement the program.

MOTION:	Commissioner Healy
SECOND:	Commissioner Keeler
VOTE:	Unanimous

VII. Staff Reports

A. Sunnydale Pump Station

Jill Manton reported the latest snafu in the 8-year saga of the Sunnydale pump station had been resolved during another visit by the artist. The project should be going out to bid soon.

B. MMX Transit Shelter

Jill Manton reported that Anna Murch's work with Sasaki on design of the MMX transit platform has been going well. City departments and Sasaki team members are pleased with her participation. Public reaction is going to be tested at a public meeting tonight when the preliminary design is presented. The team has created a simple transparent wave-like form that willnot block views. Ms. Manton reminded commissioners that Anna is under contract to Sasaki Associates, not the Art Commission.

The poetry component of the F-Line project may be extended to Fisherman's Wharf.

C. 19th Avenue M-Line Project.

The dedication of the 19th Avenue Platforms will now take place on March 1.

D. Mid-Embarcadero Roadway.

Jill Manton announced that negotiations had taken place for funding of art projects in the mid-Embarcadero area. Assuming that the funding comes through, $1.5 million will be allocated to continue the ribbon and signage project in the mid-section and $1 million will be provided for art work in the open-space area. Commissioner Healy recommended getting these commitments in writing.

E. Market Street Art in Transit Program.

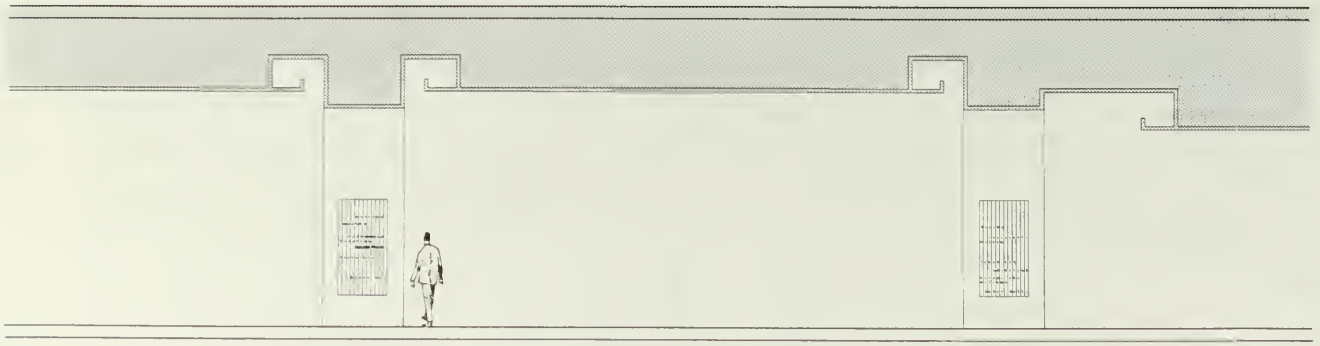
A new poster series, ***Reinvest in the City***, goes up at the end of the first week of March. Commissioner Healy objected to the fact that the final designs of the posters are consent calendar items. She requested that posters be brought to the committee for final approval.

The meeting was adjourned at 4:50 p.m.

Submitted:

Tonia Macneil
Curator, Public Art Program

MARCH



Elevation 2nd Floor

Su Chen Hung Art Proposal

1/8" = 1'-0"

San Francisco International Airport Terminal Building

S O M
D C M
M W A

333 BUSH STREET
SAN FRANCISCO CA

DRAWN BY
L. ISRAEL

CHECKED BY

JOB NUMBER
94100003

DATE
3.27.95

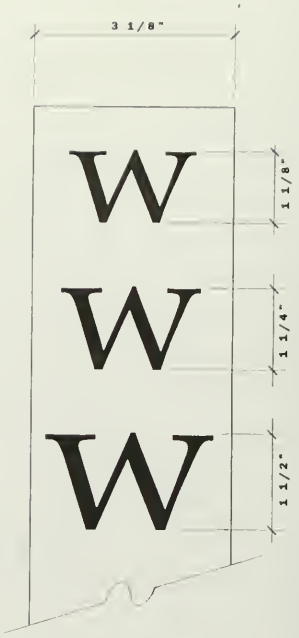
REVISIONS

SK.4

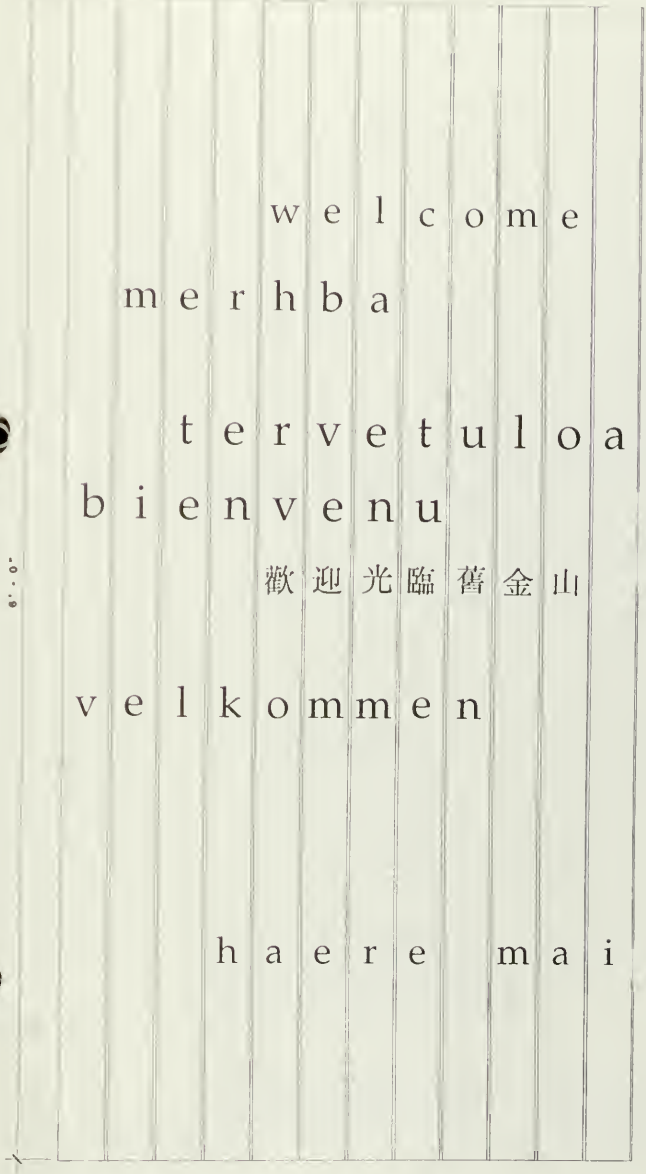
SCALE AS NOTED



Plan View Cast Glass
1/8" = 1"



Detail Type Sizes
Half Full Size



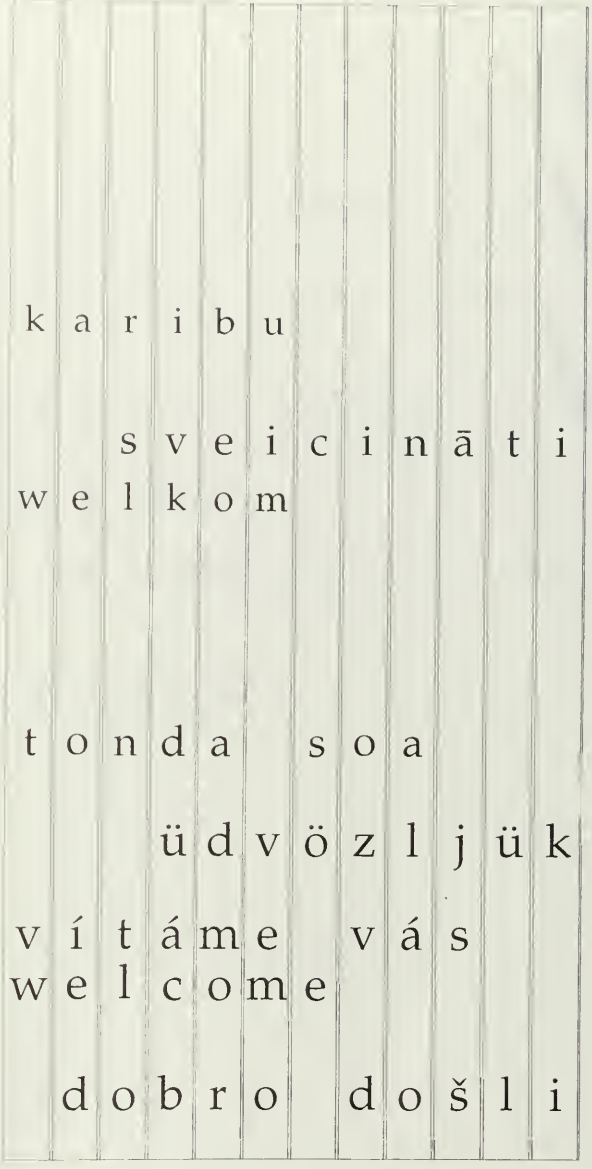
1 Serif

Detail Type Layout
Su-Chen Hung Art Proposal
1/8" = 1"

SOM
DCM
MWA

San Francisco
International Airport
Terminal Building

SCALE AS NOTED
SK.1
REVISIONS
DATE
JOB NUMBER
CHECKED BY
DRAWN BY



1b Serif

Detail Type Layout
Su-Chen Hung Art Proposal
1/8" = 1"

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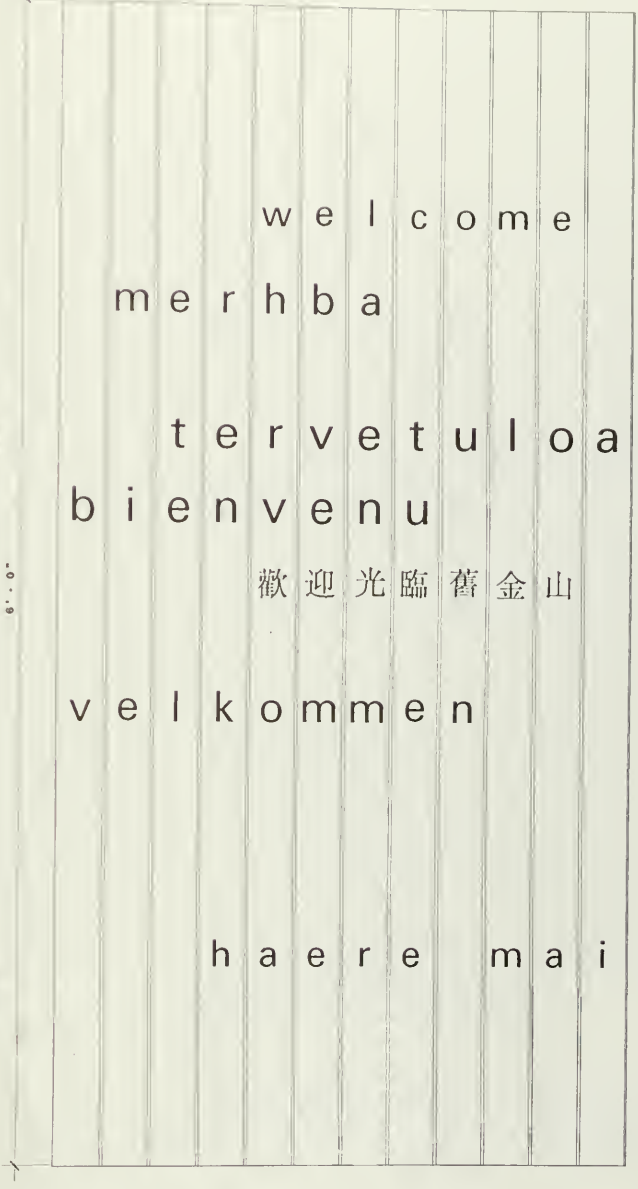
San Francisco
International Airport
Terminal Building

SK.1a

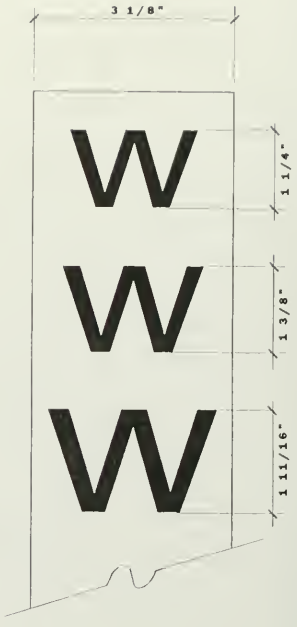
SCALE AS NOTED



Plan View Cast Glass
1 1/8" = 1"



1 Sans Serif



Detail Type Sizes
Half Full Size

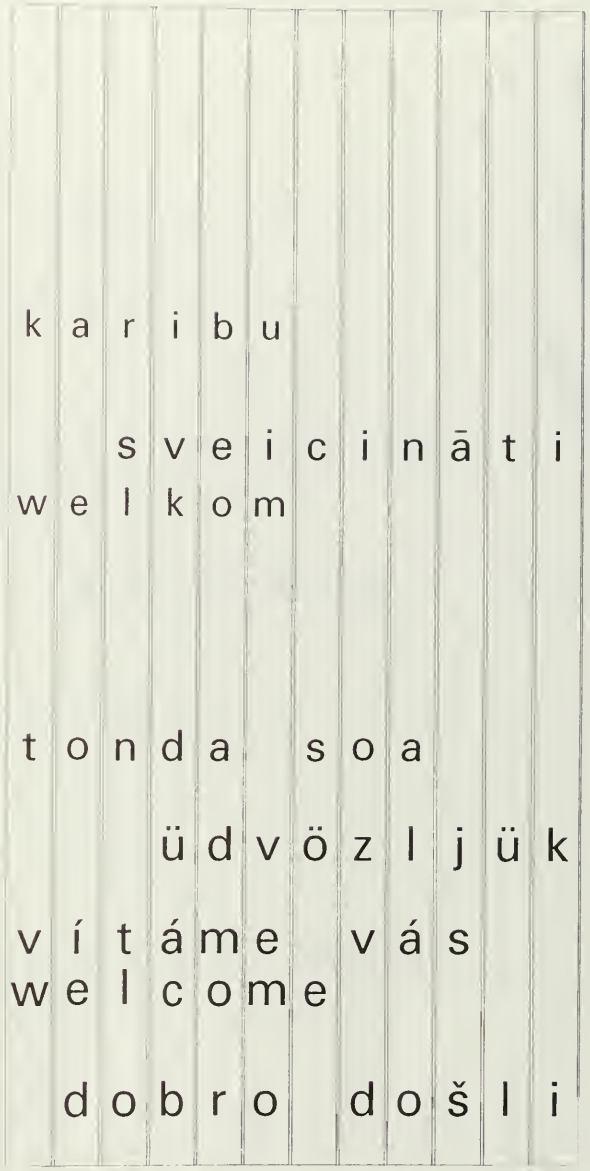
Detail Type Layout
Su-Chen Hung Art Proposal
1/8" = 1"

SOM
DCM
MWA

San Francisco
International Airport
Terminal Building

SK.1b

PROJECT NO 95.45



1b Sans Serif

Detail Type Layout
Su-Chen Hung Art Proposal
1/8" = 1"

SOM
DCM
MWA

333 BUSH STREET
SAN FRANCISCO CA

DRAWN BY
I. ISRAEL

CHECKED BY

JOB NUMBER
9410.001

DATE
1. 2. 95

REVISIONS

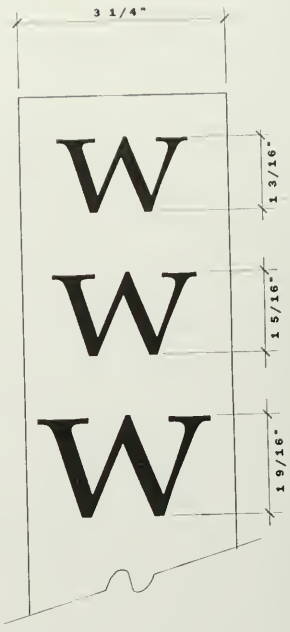
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SCALE AS NOTED

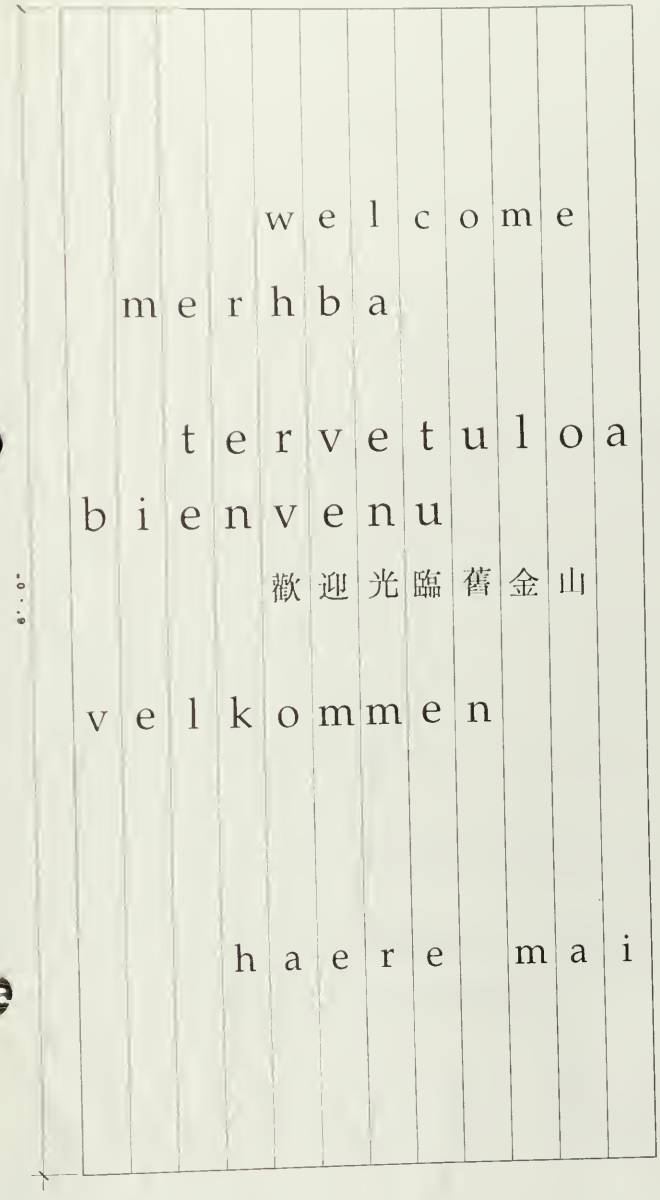
San Francisco
International Airport
Terminal Building



Plan View Cast Glass
1/8" = 1"



Detail Type Sizes
Half Full Size



2 Serif

Detail Type Layout
Su-Chen Hung Art Proposal
1/8" = 1"

SOM
DCM
MWA

333 BUSH STREET
SAN FRANCISCO CA

DRAWN BY
L. ISRAEL

CHECKED BY

JOB NUMBER
94100003

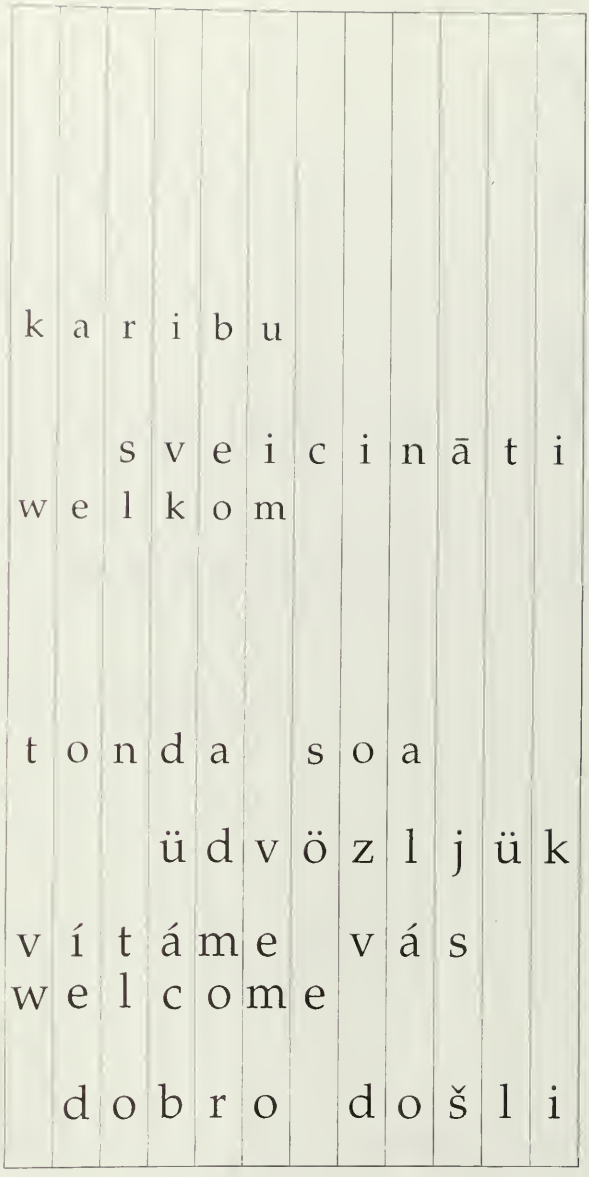
DATE
1 27 95

REVISIONS

SK.2

SCALE AS NOTED

San Francisco
International Airport
Terminal Building



2b Serif

Detail Type Layout
Su-Chen Hung Art Proposal
1/8" = 1' - 0"

SOM
DCM
MWA

333 Bush Street
San Francisco CA

DRAWN BY
L. Israel

CHECKED BY

JOB NUMBER
94100003

DATE
1 27 95

REVISIONS

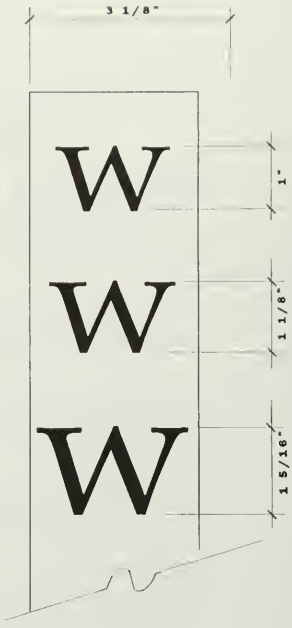
SK.2b

SCALE AS NOTED

San Francisco
International Airport
Terminal Building



Plan View Cast Glass
1/8" = 1"



Detail Type Sizes
Half Full Size

welcome
merhba
tervetuloa
bienvenu
歡迎光臨舊金山
velkommen
haere mai

3 Serif

Detail Type Layout
Su-Chen Hung Art Proposal
1/8" = 1"

SOM
DCM
MWA

San Francisco
International Airport
Terminal Building

DRAWING
SK.3

SCALE AS NOTED

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

A G E N D A

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, March 15, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

A. Motion to approve mural design by Precita Eyes Mural Arts Center for Balboa High School Mural project.

B. Motion to approve mural design by Precita Eyes Mural Arts Center for Langton Street Mural Project.

C. Motion to approve mural design by Precita Eyes Mural Arts Center for Community Thrift Store.

D. Motion to approve Al Wong as panelist for Ocean Beach Art project and to pay honorarium of $50 per half day of service.

E. Motion to approve mural design by Marta Ayala for the Milestones Mural project, administered by the Mural Resource Center.

F. Motion to approve revised proposal for Rigo'95 for mural located on the Muni Metro Turnback Project Construction Fences.

G. Motion to accept *Seven Dancing Stones* by Gary Dwyer into the collection of the City and County of San Francisco.

H. Motion to approve use of art enrichment funds generated by construction of the North Field Cargo Building on Concourses A & G at the Airport.

I. Motion to authorize the Director of Cultural Affairs to enter into contract

CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE. SUITE 240. SAN FRANCISCO. CA. 94102 TEL. 415.252.2590 FAX 415.252.2595

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

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SUITE 70
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CITY AND COUNTY OF SAN FRANCISCO

with Ann Hamilton for $18,000 for construction consulting services for installation of her artwork at the new Main Library.

J. Request for authorization to enter into contract with the joint venture firm of 1) Skidmore, Owings, Merrill and Michael Willis and DelCampo Maru and 2)Hellmuth Obata Kassbaum & Group and 3)Gerson Overstreet to provide miscellaneous architectural services for art projects proposed for the Airport, for an amount not to exceed $20,000 each.

3:05 II. Civic Center Court House
Jill Manton, Eleanor Beaton
A. Presentation and request for approval of Albert Paley's Combined Entry Projects and request for authorization for the Director of Cultural Affairs to enter into agreement with Paley Studios for up to $230,000 for design and fabrication for Combined Entry Projects.

B. Review of color samples proposed for First Floor Clerk's Corridor of the Civic Center Court House by Norie Sato and Bill Maxwell.

3:25 III. New Main Library
Eleanor Beaton, Susan Pontious, Nayland Blake
Request for approval of list of Authors' names for "Constellation" Project.

3:40 IV. Airport
Susan Pontious
A. Request for approval of conceptual proposals by Keith Sonnier and Kathryn Gustafson for Concourse G
B. Request for authorization to enter into contract with Keith Sonnier for up to $20,000 for design development of lighting proposal for Concourse G.
C. Update on Lewis de Soto proposal and request for authorization to enter into contract with Lewis DeSoto for up to $35,000 for design development of terrazzo floor for departure lobby of the International Terminal.

4:05 V. Fire Station #39
Susan Pontious, Mike Pierron, Chief James Lynch
Selection of artist for stained glass for art enrichment.

4:20 VI. Fire Station #25
Phil Sowers
Request for waiver of $30,000 art enrichment funds

4:30 VII. Ocean Beach Art Project
Eleanor Beaton
Request for approval of finalists and authorization to pay honorarium of $500 per finalist for the development of a detailed proposals.

4:45 VIII. Art Commission Gallery
A. Report on "City Site" selection and request for approval of selected projects and authorization to pay $1,000 artist honorarium and $5,000 materials budget for each project.
B. Report on selection process for "Framing City Site " fence project and request for approval of pool of panelists to include: Seyed Alavi, Adrienne Fuzee, Mildred Howard, Marilyn Kuksht, Bernie Lubell, Anita Margrill and Jaqueline Tripp.

5:00 IX. New Business
A. Liesel Fenner, Caltrans
Presentation of three artist projects to be located at the Caltrans offramp site near Fifth, Harrison and Bryant Streets.
B. Discussion of auction to benefit artists in Kobe, Japan

5:20 X. Staff Reports
A. Collections
B. Promenade Ribbon Project
C. Historic and Interpretive Signage Project
D. Market Street Art in Transit
E. Moscone
F. Procedural Issues

5:35 XI. Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains–stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses–serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415)554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, March 15, 1995

M I N U T E S

Commissioners Present:
Dodie Rosecrans
Bill Meyer
Emily Keeler

Staff Present:
Jill Manton
Eleanor Beaton
Susan Pontious
Tonia Macneil
Debra Lehane

The meeting was called to order at 3:15 p.m.

I. Consent Calendar

A. Motion to approve mural design by Precita Eyes Mural Arts Center for Balboa High School Mural project.

B. Motion to approve mural design by Precita Eyes Mural Arts Center for Langton Street Mural Project.

C. Motion to approve mural design by Precita Eyes Mural Arts Center for Community Thrift Store.

D. Motion to approve Al Wong as panelist for Ocean Beach Art project and to pay honorarium of $50 per half day of service.

E. Motion to approve mural design by Marta Ayala for the Milestones Mural project, administered by the Mural Resource Center.

F. Motion to approve revised proposal for Rigo'95 for mural located on the Muni Metro Turnback Project Construction Fences.

G. Motion to accept *Seven Dancing Stones* by Gary Dwyer into the collection of the City and County of San Francisco.

H. Motion to approve use of art enrichment funds generated by construction of the North Field Cargo Building on Concourses A & G at the Airport.

I. Motion to authorize the Director of Cultural Affairs to enter into contract with Ann Hamilton for $18,000 for construction consulting services for installation of her artwork at the new Main Library.

J. Request for authorization to enter into contract with the joint venture firm of 1) Skidmore, Owings, Merrill and Michael Willis and DelCampo Maru and 2)Hellmuth Obata Kassbaum & Group 4 and 3)Gerson Overstreet to provide miscellaneous architectural services for art projects proposed for the Airport, for an amount not to exceed $20,000 each.

The Consent Calendar was approved as read.

MOTION: Commissioner Meyer
SECOND: Commissioner Keeler
VOTE: Unanimous

II. Civic Center Court House

A. Combined Entry Projects

Albert Paley presented his designs for the Combined Entry Projects, including the entrance gates, security screens elevator doors and elevator railing brackets. Paley showed a model of an organic, plant-like form in stainless steel, representing the design motif which will be continuously repeated throughout the entry area, in a variety of materials and treatments. The entry gate detailing and security screen material will be stainless steel, to relate to the use of steel in the rest of the building. The theme will be repeated on the glass panels of the doors, by either etching or use of ceramic frit. Etched stainless steel doors and railing brackets on the elevator materials will also carry the theme.

The artist stated that building is based on the Beaux Arts tradition, in which organic form was often referenced. The design includes ribbon and leaf shapes which intertwine to form a pleasing silhouette, contrasting to the rationality of the building.

Paley Studios will design and fabricate all of the elements of the Combined Entry Projects.

Judge Daniel Michael Hanlon, chair of the judges' construction committee, expressed the committee's whole-

hearted approval of the project. The project architect, Mark Cavendero, also spoke in favor of the artist's design.

> Motion to approve the design of the Combined Entry Projects for the Civic Center Courthouse, and to authorize the Director of Cultural Affairs to enter into agreement with Paley Studios for up to $230,000 for design and fabrication for Combined Entry Projects.
>
> MOTION: Commissioner Rosecrans
> SECOND: Commissioner Meyer
> VOTE: Unanimous

B. First Floor Clerk's Corridor
Jill Manton informed the committee that the judges did not feel that terrazzo is an appropriate material for the court house. She asked the committee to listen to the testimony of those involved and allow a meeting between the judges and Commissioner Healy before reaching a decision on the project. Cancellation of the project would free $45,000 for use as contingency or for other projects. She also stated that the artists would be entitled to some additional compensation because they had been paid only $3,750 each, which they had agreed to do because of the expectation of receiving a $45,000 contract in the future.

Judge Hanlon stated that the judges' committee had considered not including the project last summer, but had agreed to Commissioner Healy's request to give the artist's the opportunity to develop an idea. The judges approved the artists' initial proposal but with reservations as to the color. Although the artists presented over 100 color samples, in the end the judges concurred that the problem was the use of terrazzo, which they believe doesn't relate to the solidity of the marble in the entrance lobby. Judge Hanlon repeated the judges' opinion that they respect the artists and their abilities but the floor material is not suitable. The judges want the building to be as substantial and timeless as City Hall and the rest of civic center. If the project is cancelled, it might be possible to use the $45,000 budget to carry the theme presented by Albert Paley into the upper floor elevator doors.

Charles Drulis, principle of Ross, Drulis, Architects, showed the color and materials palette for the Clerk's corridor, and stated that, from the architect's point of view, as the design of the building developed, terrazzo

became less relevant to the feel of the building. From the purest sense, marble should be included in the corridor to ensure continuity.

Michael Ross, of Ross, Drulis, said that the judges had been through a learning process over the last 9 months, and that they now favor the use of polished marble in the corridor.

Nori Sato and Bill Maxwell, the project artists, presented the previously approved design and latest round of color samples which they had developed for the floor. Sato explained the development and rational of the design and described the color relationship between the terrazzo and the marble. The artists pointed out the layout of the clerk's corridor and entrance lobby, and noted the transition between the two areas.

The Committee agreed to postpone the decision and asked that a special meeting be set up after March 17th, to include Judge Hanlon. Director Winship thanked the artists for their work on the project and said that the decision would require careful consideration because of its impact on the project and the precedent it might set in other projects.

III. New Main Library

Nayland Blake described his proposal for the stair wall of the library, entitled *Constellation*. The wall will consist of slate panels each supporting 9 lights, for a total of 360 lights. Each light will illuminate the name of a 20th Century author whose works can be found in the library. 160 names will be installed to start; a plan will be developed to add 5 names per year until the wall is filled.

The selection of the names was made through a public process designed by the artist, former Commissioner Genny Lim, and the Library. A guidance committee was formed made up of individuals suggested by the Friends of the Public Library and local academics. The 16 members of the committee each contributed 10 names. Blake researched the authors' biographies and then presented the names at public meetings at 4 branch libraries for discussion. The final decision on the list was made by the guidance committee after considering the public's input. It is hoped that the new interactive terminals in the library would contain a section giving information about the authors on the wall.

Motion to approve the list of authors' names for "Constellation" Project at the New Main Library.

MOTION: Commissioner Meyer
SECOND: Commissioner Keeler
VOTE: Unanimous

IV. Airport
Kathryn Gustafson

Kathryn Gustafson introduced a new proposal for the end departure area of Concourse G. The departure area is a two-story space, entered from the upper floor with escalators leading to the boarding area and gate podiums below. A large oval opening in the center, surrounded by a glass railing will provide visual interaction between the two levels.

Gustafson will create two steel U-shaped forms which will rest 4" above the glass railing, so that together they form the standard 42" high guard rail. A light at the top edge of the glass will illuminate the steel and the glass, creating a "halo" effect which will be visible from a distance on the second level and also from below. The two steel forms will have the appearance of two magnets, attracting each other but not touching. Although the steel will be suspended, it will be immobilized by the cabling.

Gustafson provided a study of the sight lines, which indicates that passengers on the upper floor will have a clear view of the gate personnel and signage below.

The Committee complemented the artist on her proposal and approved a motion for the next phase of the project, pending approval of the Airport Art Steering Committee.

Motion to approve the conceptual proposal by Kathryn Gustafson for Concourse G, San Francisco International Airport, pending approval by the Airport Art Steering Committee, and authorization to the Director of Cultural Affairs to enter into contract with the artist for Design Development for an amount not to exceed $40,000.

MOTION: Commissioner Rosecrans
SECOND: Commissioner Meyer
VOTE: Unanimous

Keith Sonnier
Tonia Macneil and Architect Jamie Baer of Group 4 introduced Keith Sonnier's revised proposal for the sterile corridor in Concourse G. The architects' new design provides for a ceiling in the shape of a wide "M". Walls of the sterile corridor will vary between stone and translucent glass panels providing natural light into the space.

The 15'ceiling of the 1000' long space will be lit from a suspended fixture, so that it is a uniform yellow tone. Every 52 feet, a 2 ft. wide beam will cross the space, disappearing into the lowered central portion of the ceiling and re-appearing on the other side. The beams will be lit on the bottom edge by red or blue neon, which will seem to disappear and reappear along with the beam. The periodic, alternating bands of color will create a progression down the corridor, which will be reflected in the polished terrazzo floor. All other light required to illuminate the space will be at 8' feet or below, and aimed downwards. As a result, strong color will be the dominant effect above 8', while white light and natural light will illuminate the passengers as they move through the space. The effect of the lighting will vary during the day and through the length of the corridor, as the amount of natural light varies.

Commissioners commented that the use of only red and blue did not appear to provide enough variation, and that additional colors should be considered. They felt that it was difficult to get a sense of the project from the drawings and requested that a simulation showing the actual neon be provided before giving approval for a design development contract. They agreed to approve the concept with conditions and increase the amount of the conceptual design contract to cover additional presentation costs.

> Motion to approve the proposal by Keith Sonnier for the sterile corridor in Concourse G, with the condition that the variety of colors be increased and that a mock-up of the project be provided before approval of a design development contract; approval of an increase in the

conceptual design contract with Keith Sonnier for an amount not to exceed $10,000, for preparation of a model and further lighting studies.

MOTION: Commissioner Meyer
SECOND: Commissioner Keeler
VOTE: Unanimous

V. Fire Station #39

Susan Pontious asked the Committee to select an artist to create a circular stained glass window for the Portola District fire station, which is under renovation. The 32" diameter window will be located above the equipment doors. It will be back-lit at night so that it will be visible from a distance. The architect, Mike Pierron, and Fire Chief James Lynch were present to answer questions. The panel viewed slides of 7 artists, and unanimously selected Mark McDonnell for the commission.

Motion to approve the selection of Mark McDonnell to create a work of art for Fire Station #39, and authorization to the Director of Cultural Affairs to enter into contract with the artist for an amount not to exceed $4,000 to design and implement the project.

MOTION: Commissioner Meyer
SECOND: Commissioner Keeler
VOTE: Unanimous

VI. Fire Station #25

Phillip Sowers of the Bureau of Architecture requested that the Committee approve a waiver of the art enrichment requirement for Fire Station #25. The Station will be upgraded and a small addition added to the back, however it is located in an unused area of Third Street and is not visible to the public. The amount of funding available for art enrichment is $30,000.

Motion to grant a waiver of the art enrichment requirement for Fire Station #25.

MOTION: Commissioner Meyer
SECOND: Commissioner Rosecrans
VOTE: Unanimous

VII. Ocean Beach Art Project

The Selection Panel for the Ocean Beach Art Project, consisting of Al Wong, artist, John Katz, Muni

representative, and Eleanor Beaton, curator, met to review slides and select finalists for the $40,000 project. The selected finalists will make proposals and bring them to the Visual Arts Committee for final approval.

Beaton reminded the Committee that the guidelines for the project stated that the artwork be suitable for the site in scale and materials, incorporate historic Muni photographs, and reference the history of the site. In addition, the urban design elements of the sight were to be considered in developing the design.

Although the Civic Design Committee had requested that the site be master-planned before further work on the planned buildings or the art, staff reminded the Committee that master-planning is not under the Commission's jurisdiction, and that Muni did not have funds available for that work.

The Panel recommended that three artists be invited to make proposals: Robert Catalucci, Ray Beldner and Anita Margrill. Three alternates were also identified, in the event that any of the first group are unavailable: Jon Rubin with Harrell Fletcher, Daniel Galvez with Leonidas Kyriakopoulos, and Alice Wingwall with Elise Brewster.

The meeting was adjourned at 5:45 p.m. due to the departure of a Commissioner.

Submitted:

Tonia Macneil, Curator, Public Art Program

Presentation to Members of the Visual Arts Committee

Wednesday, March 15, 1995
5:45 p.m.

N O T E S

Commissioners Present:
Dodie Rosecrans
Bill Meyer

Staff Present:
Jill Manton
Eleanor Beaton
Susan Pontious
Tonia Macneil

I. Ocean Beach Art Project
Eleanor Beaton presented the slides of recommended finalists and alternates for the Ocean Beach Art Project and stated that she would be requesting Visual Arts Committee approval of the Selection Panel recommendation and authorization to pay an honorarium of $500 to each artist for the development of detailed proposals.

Commissioners commented that one of the possible options for artists to consider is landscaping. They will recommend that the Visual Arts Committee approve the three finalists and that the Civic Design and Visual Arts Committees have the opportunity to give directives to the artists prior to development of proposals.

II. Public Request
Topher Delaney introduced a project which she proposes to create for Caltrans property at 5th and Harrison Streets. The Helianthus Project will be a temporary planting of sun flowers lasting 6 months, in a 15,000 sq. ft. area. Varieties ranging in height from 2' to 6' will be grown. Irrigation is already in place, and clients of the Multi-Service Center will be hired to plant and guard the flowers. A fence will be installed if needed.

Artists Marilyn Kuksht and Elaine Badgely-Arnoux presented their proposals as well. Liesel Fenner, representing Caltrans, indicated the agency's support of the projects, which will be funded entirely by the artists. The proposals will be presented again at the next meeting of the Visual Arts Committee.

Authors' Names Suggested by Guidance Committee

Isabel	Allende	Diane	DiPrima	James	Joyce
Dorothy	Allison	Medeleev	Dmitiri	Pauline	Kael
Luis	Alvarez	Martin	Duberman	Yasunari	Kawabata
Maya	Angelou	W. E. B.	Dubois	Jack	Kerouac
Brothe.	Antoninus	Robert	Duncan	M. E.	Kerr
Gloria	Anzaldua	Larry	Duplechan	Maxine Hong	Kingston
John	Ashbery	Marguerite	Duras	C. Y.	Lee
Bernard	Bailyn	Albert	Einstein	Yuan T.	Lee
James	Baldwin	T. S.	Eliot	Ursula K.	Leguin
Djuna	Barnes	Louise	Erdrich	Primo	Levi
Donald	Bartheleme	William	Faulkner	Lucy R.	Lippard
Samuel	Beckett	Lawrence	Ferlinghetti	John	Logan
Elizabeth	Bishop	Enrico	Fermi	Jack	London
Felix	Boch	Richard	Feynman	Audre	Lorde
Daniel	Boorstin	M. F. K.	Fisher	Phyllis	Lyon
Kay	Boyle	Shelby	Foote	Naguib	Mahfuz
Tycho	Brahe	John Hope	Franklin	Thomas	Mann
Richard	Brautigan	Russell	Freedman	Gabriel	Marquez
James	Broughton	Robert	Frost	Del	Martin
Ashley	Bryan	Ernest	Gaines	Renault	Mary
Kay	Bryle	Theodore	Geisel	Armistead	Maupin
Ed	Bullins	Jack	Gilbert	Ruthanne	McCunn
Judith	Butler	Allen	Ginsberg	John (Angus)	McPhee
Octavia	Butler	Louise	Glick	Trinh T.	Minh-Ha
Elias	Canetti	Louise	Gluck	Jessica	Mitford
Truman	Capote	Herb	Gold	Marianne	Moore
Willa	Cather	Emma	Goldman	Cherrie	Moraga
(Charles)	Catton	Judy	Grahn	Toni	Morrison
Mary	Challans	Susan	Griffin	Carlos	Munoz
Frank	Chin	Susan	Griffin	Walter Dean	Myers
Noam	Chomsky	Thom	Gunn	Vladmir	Nabokov
Barbara	Christian	Marilyn	Hacker	Frank	Norris
	Chrystos	David	Halberstam	Harold	Norse
Beverly	Cleary	Virginia	Hamilton	Tillie	Olsen
Michelle	Cliff	Dashiell	Hammett	Pat	Parker
Wanda	Coleman	Joseph	Hansen	Katherine	Paterson
	Collette	Donna	Haraway	Linus	Pauling
Evan	Connell	Bob	Hass	Richard	Peck
Steven	Corbin	S. E.	Hinton	Richard	Phillips
Robert	Cormier	Robert	Hofstadter	David Morris	Potter
Chris	Crutcher	Bell	Hooks	Ezra (Western	Pound
Victor	Cruz	Langston	Hughes	Minnie Bruce	Pratt
e. e.	cummings	Clement G.	Hurd	John	Preston
Marie	Curie	Zora Neale	Hurston	James (Amos)	Purdy
Mary	Daly	Bo	Huston	John	Rechy
Angela	Davis		Huygens	Ishmael	Reed
Joan	Didion	David Henry	Hwang	Anne	Rice
Richard	Dillon	Rachel	Ingalls	Adrienne	Rich
Isak	Dinesen	Diane	Johnson	B. Ruby	Rich
		June	Jordan	Richard	Rodriguez

IC: Hofstadter

Marilyn	Sachs
J. D. (Jerome	Salinger
William	Saroyan
Allen	Say
Dorothy L.	Sayers
Leslie	Scalapino
Arthur M., Jr.	Schlesinger
Erwin	Schroedinger
Maurice	Sendak
Randy	Shilts
Isaac	Singer
Barbara Clark	Smith
Gary	Snyder
Gary	Soto
Wole	Soyinka
Jack	Spicer
Wallace	Stegner
Gertrude	Stein
John	Steinbeck
Wallace	Stevens
Betty Lee	Sung
Ronald T.	Takaki
Amy	Tan
Louis	Terkel
Kitty	Tsui
Mark	Twain
Yoshiko	Uchida
Sigrid	Undset
Gore	Vidal
Alice	Walker
Philip	Whalen
E. B.	White
Edmund	White
Lenny	Williams
Tennessee	Williams
William	Williams
Nellie	Wong
Merle	Woo
Gordon S.	Wood
Virginia	Woolf
Donald E.	Worster
Laurence	Yep
Al	Young
T. Lee	Yuan

IV

City and County
of San Francisco

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Street Artists Licenses
Suite 70
415-554-9677

Gallery
Grove Street
554-9682

STAFF REPORT
N. FIELD CARGO FACILITY

DATE: 3/7/95

TO: Honorable Memebers of the Visual Arts Committee

FROM: Susan Pontious

RE: Re- Allocation of Art Enrichment Funds Generated by N. Field Cargo Facility at SFIA

At their Feb. 9, 1995 meeting, the Airport Art Steering Committee approved the re-allocation of art enrichment funds generated by the North Field Cargo Facility, (which has no public access), for use on the International Terminal and Concourses A and G. The AASC approved the following budget:

SOURCE OF FUNDS:
N. FIELD CARGO FACILITY

Beginning Balance:	$607,347
Art Proj. Implementation:	
International Terminal:	$339,612
Concourse A:	$103,500
Concourse G:	$103,500
	$546,612
Administration:	$30,367
Admin. Contingency:	$30,368
Total Budgeted Funds:	$607,347

Please work order these funds as soon as possible.

MINUTES
AIRPORT ART STEERING COMMITTEE MEETING
FEBRUARY 9, 1995

Committee Members Present:
Bill Coblentz
Anne Healy
Bob LaRocca
Jill Manton
J. Stanley Mattison
Jason Yuen

Other Staff Present:
Debra Lehane
Delores McCray
Tonia McNeil
Susan Pontious

I. Approval of Oct. 13, 1994 Minutes
Motion: Approval of Oct. 13, 1994 Airport Art Steering Committee minutes.
Moved: Coblentz/Healy
Vote: Unanimous

II. Project Updates
Susan Pontious gave the status reports on the following projects.

A. International Terminal

1. James Carpenter Sculptural Light Reflectors:
The artist has completed his preliminary design development contract and will be providing a new model and cost estimate by the middle of February.

2. Su-Chen Hung:
The artist is working on three project ideas; 1) the live video transmission for the baggage claim area, 2) two glass block fans for the floor of departures with farewell messages in different languages, and 3) glass and light treatment for the support columns in immigration with "welcome" messages in different languages.

Susan Pontious played a video with sample images from the Embarcadaro Center. The artist is now considering using four separate cameras instead of one camera with a panning function. Text moving across the screen would include a "locater", (i.e. Embarcadaro Center), and local time and temperature.

The committee felt that the text should read "Live from Embarcadero Center" to re-enforce that the image is a live transmission.

Pontious reported that she has engaged in initial conversations with Embarcadaro Center regarding the annual maintenance cost of the artwork, and that they are interested in the proposal. This prototype with a revised budget will be submitted to them for approval.

3. Lewis de Soto:
The artist is working on the terrazzo floor design for the Departures lobby and the Arrivals lobby. He is using various NASA maps of the jet stream and dominant wind patterns as the source material for his imagery.

4. Vito Acconci:
Vito Acconci has sent out a new model showing his system applied to the front curtain wall of the departure's lobby to create seating and other uses. Pontious reported that his first proposal for the ALRS station, which he developed in response to requests from the architects, was not in keeping with the Airport's program for this area. The Committee requested that Pontious communicate to the architects the Committee's strong objections to such misdirection of the artists.

B. Concourse A
1. Ik-Joong Kang: Kang is currently proposing cladding the two-story elevator columns in the departure's lobby with 6" x 6" hand-painted tile.

2. Ann Preston:
a. Sterile Corridor Domes: The new configuration of the sterile corridor provides a "rotunda space" where gates 7 - 12 empty into the main corridor. This space forms natural location for one of the domes; another is between gates 5 & 6. Ann is beginning her material and lighting research for the domes.

b. Tile relief for one or two of the gate room walls. Pontious showed slides of an artwork Preston is proposing for the gate room walls that features cast hydrocal tiles.

c. Column capitals and bases: Pontious distributed conceptual drawings of capitals and bases for the support columns. At present these column treatments are

out of budget, but the architects are particularly interested and have indicated that they may be able to provide substantial architectural credits.

C. Concourse G:

Pontious reported that cost estimates for both Keith Sonnier and Katheryn Gustafson showed both proposals 100% over budget. Katheryn Gustafson is now working on another proposal for the departure's area. The architects have also redesigned the ceiling of the sterile corridor, and Keith Sonnier will be working on another proposal for that site.

D. ALRS System

Pontious reported that the Airport program for the ALRS system calls for what is essentially a glass box with a roof. They want no seating or anything else on the floor to impede the flow of traffic. The only possible artistic treatment to the stations would probably be some treatment applied to the glass.

III. Procedure for Airport Approval of Art Projects

Susan Pontious requested clarification regarding when the Airports Commission approved the art projects. Stan Mattison asked what the authority of the Committee was in that regard; i.e. was Airport approval delegated to the Committee or was it not? Jason Yuen stated that the Airport does not have legal authority to veto the artwork. He stated that the integrated artworks should be presented to the Airports Commission for information at the same time as the architects present schematic design.

IV. Aviation Museum

Jason Yuen reported that Louis Turpen would like to have an aviation museum that focuses on aviation history in the Bay Area. The architects have identified a location in the departures floor of the new international terminal to site the museum. It would be a two-story space approximately 40' x 80'. Yuen distributed photographs of the interior of the original San Francisco terminal, and reported that Mr. Turpen would like to have a building design that in some way recalled the architecture of the original.

The architects would be asked to provide the shell of the building, but Mr. Turpen would like to have Art Commission involvement in the project by having an artist or artists design interior space and materials presentation.

The suggested allocation of art enrichment funds for this purpose is $500,000. The Airport would provide staffing for the museum.

Discussion ensued as to the exact nature of artist participation, and whether or not the project was an appropriate use of art enrichment funds. Concern was expressed that there be an adequate base architectural budget, that any project using art enrichment funds must be artist driven, and that there be clearer parameters for Art Commission vs. Airport responsibility.

Staff was directed to develop a program description and budget for the project, for presentation and approval by the Committee in March. Commissioner Healy requested that the plan include a justification of how it fits into the public art program.

Motion: Approval of the concept of artist participation in the architectural enhancement and/or presentation of materials in an aviation museum, with a budget not to exceed $500,000 of art enrichment funds, and subject to conditions and parameters to be approved by the Airport Art Steering Committee.
Moved: Coblentz/Mattison
Ayes: Coblentz, LaRocca, Manton, Mattison, & Yuen.
Abstention: Healy

V. Loan of Don Potts Model to Art Source for exhibition at the Mills Building.

Debra Lehane introduced Catherine Docter from Art Source. She explained that Art Source would like to borrow the Don Potts model of the Hallidie Building for an exhibit at the Mills Building. Art Source would provide transportation, and insurance for the piece; the Mills Building also has 24 hour security. Concern was expressed by Stan Mattison as to whether the piece had adequate insurance coverage. It was agreed that insurance coverage would be increased to $70,000.

Motion: Approval to loan the Don Potts' model for the Hallidie Building to Art Source for exhibit at the Mills Building from Feb. 10 - May 7, 1995.
Moved: Coblentz/Healy
Vote: Unanimous

VI. Budget

A. Summary Budget

Susan Pontious presented a summary budget which represented how art enrichment funds generated from all sources would be allocated to the major project areas. However, she noted that these allocations were based on numbers supplied by the Airport over a year ago, and that she was expecting revised figures soon.

B. North Field Cargo Budget

Motion: Approval of budget for use of art enrichment funds generated by the North Field Cargo building on Concourses A & G.
Moved: Coblentz/Yuen
Vote: Unanimous

C. Total Concourse Budget

Motion: Approval of total concourse art enrichment budget for concourses A & G, including the allocation of art enrichment funds generated from other sources (excluding the Pan Am Administration building) to the concourse art enrichment budget.
Moved: Coblentz/Healy
Vote: Unanimous

D. Pan Am Administration Building Renovation

Jason Yuen reported that the Pan Am building was just renovation and so did not generate art enrichment funds.

VII. Consultant Reports

Susan Pontious asked the Committee if there were any comments or additions they would like to see in the reports generated by Katherine Holland, Karen Tsujimoto and Tim Perkis. Committee members commented that they thought the reports were very good, and would like to have the opportunity to discuss the implications of the reports further with the consultants at the next meeting.

The next meeting was set for March 2, 1995.

ORDERS AND REPORTS:

1. Motion: Approval of Oct. 13, 1994 Airport Art Steering Committee minutes.
 Moved: Coblentz/Healy
 Vote: Unanimous

2. Motion: Approval of the concept of artist participation in the architectural enhancement and/or presentation of materials in an aviation museum, with a budget not to exceed $500,000 of art enrichment funds, and subject to conditions and parameters to be approved by the Airport Art Steering Committee.
 Moved: Coblentz/Mattison
 Ayes: Coblentz, LaRocca, Manton, Mattison, & Yuen.
 Abstention: Healy

3. Motion: Approval to loan the Don Potts' model for the Hallidie Building to Art Source for exhibit at the Mills Building from Feb. 10 - May 7, 1995.
 Moved: Coblentz/Healy
 Vote: Unanimous

4. Motion: Approval of budget for use of art enrichment funds generated by the North Field Cargo building on Concourses A & G.
 Moved: Coblentz/Yuen
 Vote: Unanimous

5. Motion: Approval of total concourse art enrichment budget for concourses A & G, including the allocation of art enrichment funds generated from other sources (excluding the Pan Am Administration building) to the concourse art enrichment budget.
 Moved: Coblentz/Healy
 Vote: Unanimous

PRELIMINARY STATEMENT FOR
ON THE AIR
PROJECT FOR THE
SAN FRANCISCO INTERNATIONAL TERMINAL
SAN FRANCISCO ART COMMISSION

Artist, Lewis deSoto
©1995

The work "On the Air" has evolved since its initial conceptual phase. The approach of using the floor as a map space is not new, but the idea that it represent "air space" is novel. However, the use of aeronautics maps that use ground and water contours too closely represents how one tends to think of maps for automobile use. The next step was to look at how the air moves around the earth and translate this into a picture that can become a floor design. The massing on the floor differs between the departure land the arrival levels. Therefore, two radically different approaches to the same concept need to be applied.

DEPARTURE LEVEL

"On the Air" takes place in the main ticketing space of the Departure Level, rendered in terrazzo. The visual design is based on atmospheric pressure and air movement diagrams for the month of July and August (see illustration 1). The rounded, flowing shapes represent pressure zones, with warm and cool colors stepping through levels of atmospheric pressure. These zones are separated in the terrazzo with metal divider strips. Within these zones are arrows representing currents of air. The longer the arrow, the stronger the wind. These arrows are cut out of metal by water jet and set into the terrazzo (they are not constructed out of divider strips). The outlines of the continents are not shown. What is indicated are the major international airports of the world in three foot diameter circular metal plates. The plates will be etched out of a silver metal by a laser or water-jet method. These plate images are derived from aeronautics charts, picturing a section of the land mass, radio beacons and airport configurations (see illustration 2). Currently, a catalogue of international airport destinations is being compiled. I estimate approximately 150-200 plates for this work.

The viewer will locate themselves in relationship to the air and varied destination points. The arrangement of invisible continental masses has been manipulated to allow most countries to appear in the open areas between ticket counters.

By coordination with artist Jamie Carpenter, elements of the floor design would interact with the light transmitted from structures mounted as part of the roof. It is our thought that at one or two particular times of the year, certain alignments occur between the patterns thrown from the ceiling onto the floor design. Materials imbedded in the terrazzo may emphasize the light striking these areas. These "alignments" could become annual events marking times of the year.

ARRIVAL LEVEL

The Arrival Level presents another technical problem. The useful area for a floor design to exist is in a narrow crescent shape in the public area between the glass doors and the walls facing the cordoned baggage/immigration zones. The conceptual themes are about the same subject---air movement around the Earth, but this time is centered on the annual path of the jet stream in the upper atmosphere. This design is linked to a module of twelve two foot square floor tiles (material still under study). Each tile is a square with a circle inscribed in it: the Earth as seen from space (see illustration 3). Within the circle are flowing lines indicating the path of the jet stream around the Earth. Each tile represents one month. The tiles are laid sequentially, creating an animation of the flow of the jet stream. Because the tile sequence is offset diagonally by one, a viewer can follow the progressive pattern by walking in any number of directions.

REVIEW LIST FIRE STATION 39

Last	First	Car.	Slides
Blanco	Margarita	1	01-10
Powell	Carl	1	11-21
McDonnell	Mark	1	22-32
Lieb	Reddy	1	34-44
Howe	Lyn	1	44-54
Huether	Gorden	1	56-65
Stern	Arthur	1	67-72

10 March 1995

TO: Visual Arts Committee
FR: Eleanor Beaton
RE: Report on Artist Selection for Ocean Beach Terminal Art Project

ACTION: Request for approval of Robert Catalusci, Ray Beldner, and Anita Margrill as finalists for Project, with the team of Daniel Galvez and Leonidas Kyriakopoulos, the team of Jon Rubin and Harrell Fletcher, and the team of Alice Wingwall and Elise Brewster as alternate finalists, and approval to pay honorarium of $500 to each of 3 finalists to develop a detailed proposal for the project.

The Selection Panel meeting took place on Friday, March 10, in order to determine three finalists who would be invited to prepare a detailed project proposal for this project. The Panel included Al Wong, artist and teacher (Al also completed the public art commission for Cloud Dance at the Chinatown Fire Station), John Katz, representing Muni, the client agency, and myself, the project curator. We reviewed 25 applications.

The finalists selected are as follows:
Robert Catalusci has built large structural installations which include photographic projections at the Art Commission Gallery, and Southern Exposure Gallery, among others. His work often utilizes a central symbol or icon from the past, presented in a modern context. After the Loma Prieta earthquake in 1989, Robert produced a temporary public art installation in Santa Cruz, on the site of an earthquake demolished building. His project took the form of a 50 foot lighthouse. On each of three stories of the lighthouse, there were photographic projections throughout the day and night. The panel felt Robert's use of icons would be particularly appropriate to the Ocean Beach site.

Ray Beldner has created several temporary public projects which address nature as a declining resource in the face of the modern onslaught of development. (His work will be included in an upcoming exhibition at the DeYoung Museum, entitled "Facing Eden: 100 years of Landscape Art in the Bay Area.") For one of his projects , Ray constructed an artificial nature trail at Tomales Bay State Park, with various exhibits, information kiosks and viewing vistas. In Dublin he developed a word sculpture on the last

remaining lot of publicly owned land. The text, "Nature Remains" was a quote from a Walt Whitman poem. Four foot high letters placed on a hillside were filled up with a day's worth of recycled materials from the city of Dublin.

Anita Margrill's previous work includes "Peninsula Tell Tale and Overlook" a permanent commission in Emeryville. The artist wanted to evoke the tradition of "idiosyncratic weathervanes", particular to their time and place. Here, a pair of giant hands reach out to catch the wind. At the base of the sculpture, a seating element has been incorporated - in response to the site's use as a jogging path. Anita is a practising artist who also trained as an architect. Her works are often environmentally influenced, and sometimes incorporate wind activated elements, solar activated elements or water.

In addition, three alternate artists have been selected: the team of Daniel Galvez and Leonidas Kyriakopoulos, the team of Jon Rubin and Harrell Fletcher, and the team of Alice Wingwall and Elise Brewster. Alternates were selected in the case that any of the top three finalists might not be available or might decline to go forth with developing a finalist proposal.

Finalists will now be asked to to prepare a specific proposal for the site, accompanied with a detailed drawing or maquette. The Panel will reconvene to review the proposals and select the project artist. The selected proposal will be presented to you at a future Visual Arts Committee meeting.

Jon Rubin/Harrell Fletcher collaborations emphasize community based work. In a recent project at the Claremont Middle School the artists began by talking with students about the unrealistic goal of becoming a basketball star. Three point lines were then painted on the school's outdoor courts using the names of students who play there and their non-sports related dreams for the future.

Daniel Galvez/Leonidas Kyriakopoulos have suggested as a possible art solution, a four panel curvilinear screen which would be cut out with silhouettes referencing Playland. The screen would be painted with realistic images from the Muni archives.

Alice Wingwall/Elise Brewster: Alice is a sculptor and photographer, whose qualifications include a public artwork at the University of Oregon in the courtyard of the Geological Sciences Building, using granite, other rocks, tiles and concrete to create a fountain and a resting place. Elise is an artist, also trained as a landscape architect. The team has been commissioned to do a temporary public art project in Atlanta for the 1996 Olympics.

CALTRANS TRANSPORTATION ART PROGRAM

DESCRIPTION OF PROPOSED ARTWORK

LOCATION: Route 80 in San Francisco at the Fifth Street on-ramp at Bryant Street

Elaine Badgely-Arnoux proposes to use the site at the Fifth and Bryant Street on-ramp as a permanent monument for an art installation, "The New Frontier: Rebuilding the American Dream." The installation is a casting in bronze of twenty-five shopping carts as covered wagons. The cart/wagons would be placed in a circle set on a concrete base within the mulched open space area adjacent to the semicircle curb (see attached plan and photos). The bronze carts would have a patina in the casting.

The inspiration for this art as social consciousness came from the Fifth and Bryant Street homeless shelter located directly across the street from the site. The EB/A School of Art founded by Elaine Badegely-Arnoux is located next to the shelter facing the on-ramp. The twenty-five donated shopping cart/wagons were created in the School with the help of homeless men from the shelter. The synergy of the site, the highway, and the shelter are a rare combination in which to place such a moving monument.

In 1989 Mayor Art Agnos, in response to great public pressure concerning homeless people living in the San Francisco Civic Center, organized a partial solution to a growing problem. The Mayor proposed to build the largest community homeless shelter in the nation. His plan met with anger and hostility from local commercial organizations and the neighborhood community. Elaine Badgley-Arnoux was amongst the community groups protesting. Her concern was for the safety of her students adjacent to the shelter. For a period of time her enrollment declined and the School's Board of Directors, with one exception, resigned.

Rising to the challenge, Ms. Arnoux chose to meet and work with the shelter's administration and homeless clients. Working with her new neighbors gave her the opportunity to know another element of society. Through this interaction Ms. Arnoux gained insight as an artist and created "The New Frontier: Rebuilding the American Dream" using 25 shopping carts that became covered wagons with the addition of canvas tops. Employing several of the men from the shelter they contructed the wagons from a prototype she had made. Using their own initiative, the men proceeded to paint the carts in rich tones.

The dynamic force of the wagons is reminiscent of the pioneers who crossed the country to California, the land of promised dreams, seeking a better way of life. The rawness of forging a new land echoes the strife of our streets today, as masses of people push shopping carts without a dream and without hope. The imbalance in our society has divided us and many fall.

With the opening of The Museum of Modern Art, the South of Market Area is emerging as a prominent art community of national recognition. The neighborhood needs vision to bring sculpture of importance to this revitilizing area.

The complexity of the landscape, concrete, converging streets and freeways at Fifth and Bryant Streets along with the spiritless disenfranchised who live under the freeway and on the street, is a haunting reminder that we must all pull together to retrieve "The American Dream." "The New Frontier" installation is truly a monument to America.

COST ESTIMATE

Total cost approximately $250,000
Dependant upon grant funding sources

Aquisition of grants contingent upon preliminary support by Caltrans, and the San Francisco Art Commission.

MAINTENANCE

Maintenance responsibility by EB/A School of Art, 689 Bryant Street.

SAFETY

Location of art work offers a park-like setting separate from the freeway above. Pedestrians as well as motorists can view the piece without posing a significant safety risk.

TIME SCHEDULE

Contingent on grant funding and Caltrans approval.
To be determined with submittal of Encroachment Permit

City and County
of San Francisco

THE ARTS
COMMISSION
OF SAN FRANCISCO

25 Van Ness Avenue
Suite 240
San Francisco, CA
94102

(415) 554-9671
(415) 621-3868 FAX

July 10, 1992

The New Frontier
689 Bryant Street
San Francisco, CA 94107

To The New Frontier Team:

The San Francisco Art Commission wishes to recognize and issue this commendation and endorsement of the work of the New Frontier Project.

In this time of urban stress and national concern over the issues posed by increasing numbers of homeless individuals and families in all major cities, the Commission wishes to commend this innovative use of art, seeking to bring hope and a new forum for discussion regarding the difficult and pressing issues of homelessness in a fashion that is collaborative, artistically moving, and timely.

This commendation by the San Francisco Art Commission of the New Frontier Project, a unique collaboration of the EBA School of art and the Coalition on Homelessness, is our way of joining with the hopes and aspirations of this moving art/theater presentation; that art may take its place in providing new mediums of expression through which we may all find some healing and some new paths for possible solutions to these complex and challenging urban issues.

The New Frontier is a proud San Francisco model of innovative approaches to difficult social issues. The New Frontier is an expression that is uniquely part of the San Francisco arts community, and we salute its innovative artistic source, Elaine Badgely-Arnoux for her continuous contributions to San Francisco.

Sincerely,

Joanne Chow Winship
Director of Cultural Affairs

MAYOR
Frank M. Jordan

COMMISSIONERS

Anne Healy
President

John Kriken
Vice President

Vernon Alley
Nancy Boas
Stanley Eichelbaum
Daniel Genera
Robert F. LaRocca
Sonny Lim
[illegible] Okamoto
[illegible]ie Rosekrans
Barbara Sklar

EX OFFICIO MEMBERS
Presidents of the
Fine Arts Museums
Library Commission,
Planning Commission,
Recreation and Park
Commission

DIRECTOR OF
CULTURAL AFFAIRS
Joanne Chow Winship

PROGRAMS
ArtHouse
Arts Festivals
Civic Art Collection
Civic Design Review
Community Arts
and Education
POPS Concerts
Public Art Program

Street Artists Licenses
Suite 70
415-554-9677

Gallery
155 Grove Street
415-554-9682

PLANTING LEGEND

EXISTING VEGETATION

EXIST. DONATED TREES (FUF)

EUCALYPTUS CITRIODORA

TRISTANIA LAURINA

POPULUS NIGRA 'ITALICA'

R/W

"WELCOME RISES"

HARRISON STREET

OFF-RAMP

HELIANTHUS PROJECT

"HERE TOGETHER"

FIFTH

DATE	REVISED BY
	DATE REVISED
CALCULATED/ DESIGNED BY	
CHECKED BY	

LANDSCAPE ARCHITECT

LIESEL W. FENNER

STATE OF CALIFORNIA - DEPARTMENT OF TRANSPORTATION

Caltrans

DIST	COUNTY	ROUTE	POST MILES TOTAL PROJECT	SHEET NO.	NO. SHEETS
04	SF	80	4.9/5.6		

REGISTERED LANDSCAPE ARCHITECT

PLANS APPROVAL DATE

LICENSED LANDSCAPE ARCHITECT STATE OF CALIFORNIA

PLANTING LEGEND

- EXISTING VEGETATION
- EXIST. DONATED TREES (FUF)
- EUCALYPTUS CITRIODORA
- TRISTANIA LAURINA
- POPULUS NIGRA 'ITALICA'

ROUTE 80

R/W

R/W

"WELCOME RISES"

"THE NEW FRONTIER - REBUILDING THE AMERICAN DREAM"

HARRISON STREET

BRYANT STREET

OFF-RAMP

ON-RAMP

HELIANTHUS PROJECT

"HERE TOGETHER"

EXISTING MEMORIAL

FIFTH STREET

EVA SCHOOL ART

MULTI-SERVICE CENTER

PROPOSED PLAN

SCALE: 1" = 20'

P-1

REVISED BY	DATE	DATE REVISED
CALCULATED/ DESIGNED BY		
CHECKED BY		

LANDSCAPE ARCH. - CT

LIESEL W. FENNER

STATE OF CALIFORNIA - DEPARTMENT OF TRANSPORTATION

Caltrans

FOR REDUCED PLANS 0 1 2 3

USERNAME => @@@@@@USER@@@@@@

DATE PLOTTED => 3-14-95

TIME

IED => @@@@@SYSTIME@@@@@

March 15, 1995

Marilyn Kuksht
1770-B
San Francisco, CA 94124
415-822-2550

TO: San Francisco Art Commission/Sanitary Fill Company/Caltrans

PROJECT DESCRIPTION:

Construction and installation of two sculptures at the freeway on and off ramp area on Fifth Street bounded by Harrison and Bryant. Both sculptures designed to enhance the Cal-Trans vision of this area as an arrival and gateway site for the city and to complement recent landscaping upgrades there.

Installation of a large scale sculpture (**Welcome Rises**)is planned at the apex of the triangle of land between the Bryant Street on-ramp and the Harrison Street off-ramp of highway 101. Installation of a human scale sculpture (**Here Together**) in the smaller triangular plot facing Fifth Street on the right hand side of the Harrison off-ramp.

DESIGN:

Welcome Rises: The grace, warmth and elegance of San Franciso as a city can beautifully symbolized by the architectural element of an arc. The famous bridges which form her gateways are clear testimony to the powerful simplicity of this form. 'Welcome Rises' is a 12 foot structure composed of 6 long thin steeel arcs that appear to emerge directly from the ground and fan into to a wide asymetrical pattern. Its grace is representational of both organic and engineered structures bringing together the natural feel of gigantic blades of windswept grass and the structured refinement of bridge arcs or freeway curves. It will be surfaced in subtle reflective manner that uses light to enhance its visual impact.

Construction: Sculpture will be made using recycled steel arcs salvaged from Sanitary Fill Company's Recycling Center. Each arc is composed of rectangular steel tubes 1 1/2" wide by 3/4" deep having a wall thickness of 1/16". Sculpture will be fabricated by cutting, bending and welding. Portions of the arcs will be reinforced at double thickness (1 1/2" X 1 1/2") to reduce flexing. Foundation/installation will be in accordance with certified structural engineering requirements. Member arcs are to be welded to a 4' x 8' steel plate 5/8 to 3/4 " in thickness; the plate will then be bolted to a reinforced concrete pad of slightly larger dimension poured directly into a ground trench for a concrete depth of approximately14 inches. (See engineering drawings for detail.)

Finish will be a polyester paint formulated for light stability, weathering durability, and flexibility. Surface will have the light reflective and polished characteristics of state-of-the art automotive finishes. Special attention will be given to finishing welds joints to avoid corrosion and reduce maintenance. The base will also be positioned just above gound to reduce moisture collection, corrosion, and maintenance.

Artist will donate fabrication and finishing; Sanitary Fill Company, Cal Trans and other solicited sponsors will support installation materials and labor. Artist will ensure adequate upkeep and maintenance of the sculpture surfaces and assembly integrity for a period of at least 3 years.

Here Together: *Here Together* is designed to represent not only the romance of San Francisco as a tourinst and entertainment destination, but on another level, the well known character of interactive support of San Franciscans from diverse viewpoints and needs. It is composed of two related but dissimilar triangular forms harmonically linked and balanced , both visually and symbolicaly, at by a simple powerful circle. The sculpture will be approximately 6 feet tall designed to have optimal viewing impact from a seated position as vehicles slow while descending the Harrison off-ramp or travel along Fifth Street.

Construction: Sculpture will be fabricated from 1/2" plate steel salvaged from Sanitary Fill Company's Recycling center. There is a further possibility of sponsorship to support casting the sculpture in bronze.

The sculpture will be poised on a cylindrical concrete pedestal exposed approximately 24 inches above ground. The pedestal will be reinforced and poured to a circumference depth that satisfies structural certification requirements now under preparation.

If plate steel is used, the triangles will be finished using a patina in red oxide tones with a wax sealant; the ring will be polished and given a protective clear sealant. If done in bronze contrasting patinas and polish characteristics would be selected to preserve the juxtaposition between the boldness of the triangular forms and the refinment of the circle. Again, the artist wil assume responsibility for surface maintenance for a period of at least three years.

Tuesday, March 7, 1995

To: Mr. Joe Lieber
Senior Landscape Architect
Cal Trans Arts

Re: HELIANTHUS project

Dear Joe,

We, Delaney & Cochran, environmental artists and landscape architects, in collaboration with The Garden Project and the South of Market Multi-Service Center propose to develop a garden as a form of public art adjacent to either side of the San Francisco Southbound 5th and Harrison St. off ramp. We propose to grow several varieties of sunflowers, ranging from 1 to 2 foot varieties, to avoid sightline interference closest to Harrison Street, ascending in size and species to 6 foot varieties towards the rear of the proposed site.

Our goal is five fold:

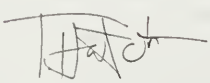
1) To create a dynamic environment of growth which explores the relationship between the contextuality of agriculture and urbanism. The process of growth within this environment will engage both motorist and pedestrian.
2) To address the issue of sustainable growth, specifically the quality of our environment and its capacity to nurture physical and social growth. Our reference for this concept is *care*; *care* for the land, *care* for our community, and *care* for our future.
3) To create a garden which is aesthetically beautiful within a complex urban environment. Through our research for this project we have learned from the surrounding community that the proposal site, though fairly benign during the day, is a local drug zone at night.
4) To create a collaborative project which reflects the spirit of a healthy community. This project will reflect this goal through the collaboration of Delaney & Cochran, Cal Trans, The Garden Project, and the South of Market Multi-Service Center.
5) To create an engaging and vivid symbol of the wonder and simplicity of the agricultural cycle. The community, by nurturing these flowers, participates in the process of healing the land and yielding a harvest. We will distribute the harvested sunflower seeds to local residents, to businesses adjacent to the project site, to motorists, to the San Francisco League of Urban Gardeners (S.L.U.G.), to the Garden project, to the Silver Terrace Nurseries, a local flower Market, and to the South of Market Multi-Service Center. Not only would these seeds be used for replanting to continue this cycle of sustained harvest throughout our community, but they would provide food for birds in the area as well.

Mechanics of Project:

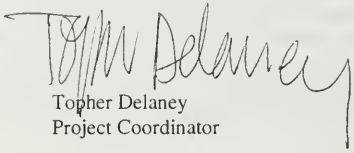
1) The seeds will be germinated by 3 members of the Garden Project at their greenhouse at the San Bruno Jail.
2) The ground will be tilled and amended with turkey manure to a depth of 4 inches by five residents of the South of Market Multi-Service Center.
3) Five South of Market Multi-Service Center Residents will monitor and weed the garden for three hours every day for the duration of the project.

We thank you for your consideration of our proposal. Please note that time is of essence and the sooner we can begin planting, the better.

Sincerely,



Tim Hatch
Project Manager



Topher Delaney
Project Coordinator

Note: The issue of vandalism:
We propose at this time not to fence the site. With the aid of the South of Market Multi-Service Center, we hope to minimize the vandalism. However, if vandalism occurs, we would request permission to erect a temporary fence for the protection of the plants.

Phone: (415) 896-2998
Fax: (415) 896--2995

Friday, March 3, 1995

To: Mr. Joe Lieber
Senior Landscape Architect

Re: HELIANTHUS Public Arts Project

Dear Mr. Joe Lieber,

I, Robert Ruggeri, owner of the Silver Terrace Nurseries,. Inc. at the California Flower Market, would like to voice my support for the proposed HELIANTHUS Public Arts project. As you know, this project will not only be an aesthetic welcome to the South of Market area but will serve as a reminder to both our community and its visitors that California has one of the largest flower industries in the United States. This project celebrates the variety and complexity of our local flower market. San Francisco's commuters will experience the process of agricultural growth within an urban context.

Sincerely,

Robert Ruggeri
Silver Terrace Nurseries, Inc.

Friday, March 3, 1995

To: Mr. Joe Lieber
Senior Landscape Architect

Re: HELIANTHUS Public Arts Project

Dear Mr. Joe Lieber,

I am writing in support of the proposed HELIANTHUS project at 5th and Harrison. I work as chief coordinator of the South of Market Multi-Service Center which is located at the corner of Bryant and 5th, adjacent to the proposed site. Topher Delany and Tim Hatch have contacted our shelter and agreed to employ some of our residents to plant, grow, harvest and protect the sunflowers during the course of the project. Work programs for our residents are scarse. The opportunity which this project provides our community of indigent men who use this facility is a blessing that is seldom encountered. Work like this provides a dependable routine to men whose lives lack such structure. To stay with a project and nurture it until it yields results as satisfying as six foot sunflowers will provide a sense of pride and confidence which will aid these men in their for self esteem. This is a perfect example of effective community cooperation and may serve as a valuable model of such colaborations for the future.

Sincerely,

Reyna DiModica

Reyna DiModica
Coordinator of South of Market Multi-Service Center

SAN FRANCISCO ART COMMISSION

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

AGENDA

Special Meeting of
VISUAL ARTS COMMITTEE MEETING
Friday, March 31, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO REFER APPROVAL.

Cancelled

3:00 I. Consent Calendar

A. Motion to approve payment of $236.50 to Joyce Kozloff as reimbursement for travel expenses to San Francisco regarding art project for the Airport International terminal.

B. Motion to approve final payment of $810 to Wang Po Shu for reimbursement of expenses for Fire Station #37.

C. Motion to approve payment of up to $1,000 to Jim Bernstein to spray acrylic lacquer sealer on column murals at Skilled Mental Health Nursing Facility.

D. Motion to approve honorarium of $200 to Mark McDonnell to develop an art proposal for Fire Station #39.

E. Motion to authorize payment of $1,300 to Leonard Hunter for additional costs incurred in adjusting the Sizzling Muni Sign for an exterior installation and for comprehensive photographic documentation of 19th Avenue Boarding Islands construction process.

F. Motion to approve recommendation to waive art enrichment for handicapped access ramp at Laguna Honda Hospital.

3:10 II. Civic Center Court House
Jill Manton

City and County of San Francisco

25 Van Ness Ave. Suite 240, San Francisco, CA. 94102 tel. 415.252.2590 fax 415.252.2595

3:10 II. **Civic Center Court House**
Jill Manton
Discussion of Norie Sato and Bill Maxwell's project for the First Floor Clerk's Corridor.

3:40 III. **Airport**
Susan Pontious
Update on Lewis de Soto's proposal and request for authorization to enter into contract with Lewis DeSoto for up to $35,000 for design development of terrazzo floor for departure lobby of the International Terminal, pending approval of the Airport Art Steering Committee.

3:55 IV. **Ocean Beach Art Project**
Eleanor Beaton
Approval of finalists and authorization to pay honorarium of $500 per finalist for the development of a detailed proposal.

4:10 V. **Art Commission Gallery**
A. Report on "City Site" selection and request for approval of selected projects and authorization to pay $1,000 artist honorarium and $5,000 materials budget for each project.
B. Report on selection process for "Framing City Site" fence project and request for approval of pool of potential panelists including: Adrienne Fuzee, John Krikken, Marilyn Kuksht, Chip Sullivan, Michael Willis, Anita Margrill and Jaqueline Tripp.

4:30 VI. **Caltrans Project at 5th Street**
Discussion of three proposed Artists' projects.

4:45 VII. **Mental Health Facility**
Approval of installation of column murals

4:55 VIII. **Discussion and Review Visual Arts Committee Approval Process**

5:10 IX. **Review of Revised Mural Design by Rigo for Muni Metro Turnaround Construction Barricade**

5:20 X. **New Business**

Discussion of auction to benefit artists in Kobe, Japan

5:35 XI. **Staff Reports**

A. Collections
B. Historic and Interpretive Signage Project
C. Market Street Art in Transit
D. Moscone
E. Promenade Ribbon Project

6:00 XII. **Adjournment**

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415)**554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

Re: Item VIII

Dated: March 27, 1995

TO: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Summary of VAC Processes Relative to Artist Selection and Project Approval Process

Commissioners:

I've enclosed a copy of the Public Art Program's Guidelines for your use and information. The Guidelines were revised in the Spring of 1993, following Art Commission approval. Public Art staff and the Visual Arts Committee members worked together to evaluate our procedures and policies with the goal of having a program that operated both professionally and effectively.

Summary of Different Approval Processes

1. Staff Approval through Curatorial Committee Review/ Visual Arts Committee Consent Calendar Listing

The following kinds of projects are typically reviewed at the weekly meeting of the Curatorial Committee, a group comprised of the 4 Public Art Program Curators, the Gallery Director and the Collection Manager.

A. Artist-initiated projects on City property. As outlined in our publication entitled, Guidelines for Temporary Art Installations, artists must obtain Art Commission approval for installations on City property, even if no Art Commission funding or City funding is involved. Staff reviews the project, makes comments and requests modifications if deemed appropriate and places the item on the Visual Arts Committee Consent Calendar. All Consent Calendar items regarding approval of an art work or proposal will be available for viewing at the time of the Visual Arts Committee meeting upon request.

B. Mural Projects on Public or Private Property
Most mural projects are subject to Art Commission review because of public funding even though most of the projects are actually executed on private property. There are two primary sources of funding for mural projects - Federal block grants which are channeled through the Mayor's Office of Community Development and Neighborhood Beautification Funding through the CAO's Office. Staff reviews the project and if approved, it is placed on the Visual Arts Committee as a Consent Calendar Item. A mock-

or cartoon of the mural will be available for viewing at the Visual Arts Committee upon Commissioner request.

C. Market Street Art in Transit Projects - Typically, a member of the Visual Arts Committee serves as a liaison to the Selection Panel. A summary of the recommended projects is prepared and distributed to the Visual Arts Committee along with the Agenda. The Market Street projects recommended for approval will be listed as Consent Calendar items. If requested by a Commissioner, staff will present a more detailed description of each proposal, along with slides representing the past work of the individual artist applicant. Market Street Poster project designs will be placed upon the Consent Calendar and displayed for the Commissioners review.

D. Public Art Projects - Finalists, Short Lists It is the policy of the Visual Arts Committee to delegate a particular Commissioners as a liaison to new public art projects. This involves serving on the Selection Panel and acting as an advisor to the staff person managing the project when difficult or delicate issues arise. Selection Panel recommendations regarding finalists will be placed on the Visual Arts Committee agenda as a Consent Calendar item. If any Commissioner wishes, staff will be prepared to present slides of the finalists upon request.

Finalists are either invited to attend an orientation and interview or are asked to develop a maquette in exchange for an honorarium of a specified dollar amount. If an artist is selected as the result of an interview, presumably the Visual Arts Committee liaison will be in attendance at the interview. The final recommendation of the Selection Panel will be placed on the Visual Arts Committee agenda as a Consent Calendar item. Staff will be prepared to show slides of the applicant's work if requested.

Occasionally because of a time constraint, staff is unable to conduct a full-fledged competition. With the prior approval of the Visual Arts Committee and the Human Rights Commission, staff will be authorized to develop a short list of potential candidates. This list is presented as a Consent Calendar Item with staff prepared to make a presentation of each candidate's qualifications.

2. Visual Arts Committee Review and Approval

A. Proposals and Maquettes
If the project calls for a proposal or maquette to be submitted by the finalists, then the recommended maquette

will be presented as a regular agenda item for the consideration of the Visual Arts Committee. Once approved, staff will proceed to develop a contract with the artist for the execution of the approved proposal. Staff will retain the maquettes submitted by the other finalists for Commission viewing at the time the item is to be discussed.

B. Review of Conceptual Proposal and Design Development

When artists are selected on the basis of an interview, or on the basis of their past work, the first contract they are issued is for the design of a conceptual proposal. Although staff will review and discuss the proposal with the artist before presentation to the Visual Arts Committee, there is no prior curatorial review process. This is presented as a regular agenda item. The same process applies for the design development and final approval phases of an artist's work.

Occassionally during the process of fabricating or executing a proposal, an artist may need to make some sort of modification to the original proposal. Staff, in consultation with the Art Commission Director, shall decide if the modification is minor or substantive, if which case, it would be again brought before the Visual Arts Committee.

Consent Calendar
Item F

SAN FRANCISCO ART COMMISSION

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
ultural Equity Grants
Gallery
PS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

Date: March 21, 1995

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Request for Waiver of Art Enrichment at Laguna Honda Hospital

Commissioners:

From time to time, we are asked to waive the art enrichment requirement for a new project. This most commonly occurs when the funding is either too insignificant to provide for a meaningful contribution from the art program, the facility generating the art enrichment funds is not publicly accessible, or the construction project generating the funds is not necessarily appropriate for artistic enhancement.

In the case of the Laguna Honda handicapped ramp, the total art enrichment will be $3,900. After we take our administrative fee, there will be even less money available for the art project itself. Although the current language of the Art Enrichment Ordinance does not allow for the pooling of funds from small or publicly inacessible projects, this is one of the changes that we are currently proposing to the text of the ordinance. Under the circumstances, it is my recommendation that the art enrichment requirement for this project be waived.

Please contact me if you have any questions.

cc: Debra Lehane, Civic Design
Marilyn Thompson, Bureau of Architecture

City and County of San Francisco

25 Van Ness Ave. Suite 240. San Francisco. CA. 94102 tel. 415.252.2590 fax 415.!52.2595

RE: Item II
Cal. Government Code

§ 68073. Rooms and facilities for holding court; exclusion of reporter's equipment

In each county the board of supervisors shall provide suitable rooms for holding the superior, municipal and justice courts, for the chambers of the judges of said courts and for court attendants, together with sufficient attendants, heat, light, furniture, furnishings, equipment, stationery, supplies, and other personal property, for said rooms and chambers and for the transaction of the business of the courts. Prior to the construction of new court facilities, the board of supervisors shall submit proposed plans to the judge or judges of the affected court for review and recommendation as to the adequacy and standard of design and such review and recommendation shall not be disregarded without reasonable grounds.

If the board of supervisors of any county does not provide suitable rooms for holding the superior, municipal or justice courts, for the chambers of the judges of said courts and for the court attendants, together with sufficient attendants, furniture, furnishings, heat, light, equipment, stationery, supplies and other personal property, for said rooms and chambers and for the transaction of the business of the courts, the courts or the judge or judges of such courts may direct the sheriff of the county to provide the same. The expenses incurred in providing the same, certified by the judge or judges to be correct, are a charge against the county treasury, and shall be paid out of the general fund.

This section shall not be construed as authorizing the county to supply to the official reporters of the courts Stenograph, Stenotype or other shorthand machines; nor as authorizing the county to supply to the official reporters of the courts, for use in the preparation of transcripts, typewriters, transcribing equipment, supplies or other personal property.

(Added by Stats.1953, c. 206, p. 1238, § 1. Amended by Stats.1953, c. 911, p. 2266, § 1; Stats.1965, c. 1622, p. 3709, § 1, eff. July 23, 1965; Stats.1968, c. 449, p. 1068, § 61.)

Historical Note

The 1953 amendment added the first and third paragraphs. In the present second paragraph, reference was made to provisiou of suitable rooms for holding courts, "for the chambers of the judges of said courts and for the court attendants, together with sufficient attendants, furniture, furnishings, heat, light, equipmeut, stationery, supplies and other persoual property, for said rooms and chambers and for the transactiou of the busiuess of the courts," instead of suitable rooms for holding courts "and the chambers of the judges, together with the attendauts, furniture, fuel, lights, and stationery, sufficient for the transaction of business".

The 1965 amendment inserted the second sentence of the first paragraph.

The 1968 amendment added standard "of" design to the second senteuce of the first paragraph.

Derivation: C.C.P. § 144, added by Code Am.1880, c. 35, p. 39, § 1, amended by Stats.1901, c. 102, p. 120, § 22; Stats. 1907, c. 356, p. 680, § 1; Stats.1949, c. 1514, p. 2697, § 1.

Cross References

Courthouse, see § 25351.
Quarters for superior courts, approval by judges, see § 69647.

Library References

Courts ⇨72. C.J.S. Courts § 166.

Notes of Decisions

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Injuries incurred in courtroom 7
Personnel 3
Place of trial 8
Power of courts, judges and supervisors 4
Suitable quarters 2

1. In general

County board's adoption of courthouse site and approval of courthouse building plans constituted an exercise of administrative duties the exercise of which could not be interfered with through the initiative process. Mueller v. Brown (1963) 34 Cal.Rptr. 474, 221 C.A.2d 319.

Official superior court reporter was officer and employee of superior court when he prepared reporter's transcripts from notes taken by him during civil trials for persons who were entitled by law to request preparation of such transcripts and paid his compensation therefor, and reporter was not "independent contractor" within municipal code provision that every person engaged in any occupation as independent contractor shall pay license fee. City of Los Angeles v. Vaughn (1961) 10 Cal.Rptr. 457, 353 P.2d 913, 55 C.2d 198.

The action of a board of supervisors in taking care of and preserving property purchased by the court of sessions upon which to erect a county court house is not such a ratification of the purchase as will bind the county, particularly when it is not shown that the board of supervisors acted with a full knowledge of the facts. Phelan v. County of San Francisco (1856) 6 C. 531.

2. Suitable quarters

Duty of providing adequate quarters for courts is mandatory, explicit and imposed by law on the county, but the law leaves to the boards of supervisors to determine in each case, what is required to constitute suitable quarters. Lavine v. Jessup (1958) 326 P.2d 238, 161 C.A.2d 59.

Where voters approved proposition to incur a bonded indebtedness of $8,400,000 for purpose of coustructing, furuishing and equipping buildings to provide quarters for superior and municipal courts, the county jail aud county departments and officials, resolution by board of supervisors of county to obtain additional fuuds from general fund for purposes of such construction did not breach contractual relation between board of supervisors and electors created by election and did not violate constitutional limitatiou with respect to indebteduess. San Diego County v. Perrigo (1957) 318 P.2d 542, 155 C.A.2d 644.

Board of supervisors of a county is required by law to provide adequate quarters for superior and municipal courts; and a provision in any contract designed to prevent board of supervisors from performing that duty would be contrary to law and unenforceable. Id.

Duty of providing adequate quarters for courts is mandatory, explicit and imposed by law on the county. Los Angeles County v. Byran (1951) 227 P.2d 4, 36 C.2d 694.

County boards of supervisors are required by state law to provide suitable quarters for superior and municipal courts, and what is required to constitute suitable quarters is a matter for the board to determine. Simpson v. Hite (1950) 222 P.2d 225, 36 C.2d 125.

Determining what is suitable as quarters for municipal and superior courts pursuant to duty imposed by state law upon county board of supervisors to provide suitable quarters for such courts neessarily includes the selection of a site for buildings to house such courts, and ascertainment of the extent and character of accommodations which such buildings must contain. Id.

Prescribing the policy that county board of supervisors shall provide suitable quarters for municipal and superior eourts was the "legislative act" of the state, while carrying out such policy hy performing the duty of providing such quar-

ters is an "administrative function" delegated by state to county board. Id.

The superior court has duty and unlimited power to provide adequate quarters and facilities for conduct of a trial so that each defendant may exercise his constitutional right to sit with his counsel or be so situated that he can freely and uninterruptedly communicate and consult with his counsel, notwithstanding that there may be a great number of defendants and that regular courtroom space is limited. People v. Zammora (1944) 152 P.2d 180, 66 C.A.2d 166.

Under this section, it is the duty of the board of supervisors to provide suitable rooms and other facilities for the holding of sessions of the superior court. 39 Ops.Atty.Gen. 178, 3–26–62.

3. Personnel

The rules of the Humboldt county civil service commission exclusively govern procedures for filling vacancies in the municipal court marshal's office. 55 Ops.Atty. Gen. 62, 1–27–72.

4. Power of courts, judges and supervisors

Proposed initiative ordinance providing for repeal of resolutions of Los Angeles county board of supervisors which designated, and pursuant to which county had acquired, site for municipal and superior courts buildings and entered into architectural and construction contracts and for designation of a different site dealt with administrative matters which under state law were committed solely to the board and therefore ordinance was not within the initiative function and its omission from ballot should be directed by peremptory writ of mandate. Simpson v. Hite (1950) 222 P.2d 225, 36 C.2d 125.

Court set up by Constitution has within it power of self-preservation and power to remove all obstructions to its successful operation. Millholen v. Riley (1930) 293 P. 69, 211 C. 29.

C.C.P. § 144, now incorporated in this section, was intended to authorize the securing of suitable rooms where the supervisors had failed or refused to provide them, and the power given was restricted to directing the sheriff to make the provisions, and while the power might be extended in cases of necessity, if the sheriff should neglect or refuse to execute the court's directions, the court could not disregard the statute, and legally give its directions to a person other than the sheriff before calling on him to execute its directions. Falconer v. Hughes (1908) 96 P. 19, 8 C.A. 56.

The power of the supervisors to designate rooms in the courthouse for the use of county officers is not exhausted by one designation, but they may assign to the district attorney rooms occupied by the judges of the superior court, though such rooms were designated on the building plans as "Judges' Chambers." San Joaquin County v. Budd (1892) 30 P. 967, 96 C. 47.

C.C.P. § 144, now incorporated in this section, did not authorize the judge of a department of a superior court to anticipate the action of the county court board in completing and furnishing a room of a county courthouse, designed for him, though the board was unreasonably delaying the work. Los Angeles County v. Superior Court of Los Angeles (1892) 28 P. 1062, 93 C. 380.

The courts or judges, after certifying the expenses incurred, have not the power to order the treasurer to pay the same, and the latter is not guilty of contempt in refusing to obey such an order. Ex parte Widber (1891) 27 P. 733, 91 C. 367.

A court of sessions has no authority to purchase land for a court house, and a contract made by them with that end in view is void. Phelan v. County of San Francisco (1856) 6 C. 531.

Board of supervisors has no authority to appoint a citizen's committee to investigate staffing, practice, procedure, administration or conduct of a judge of municipal or superior courts, courts of appeal, or supreme court; such power resides in the supreme court, commission on judicial qualifications and the judicial council. 53 Ops.Atty.Gen. 192, 5–19–70.

5. Authorized equipment and expenses

Items of expense for court attendants, such as heat, light, furniture, furnishings, equipment, stationery, supplies, and other personal property necessary for the transaction of court business, are properly included in county budget, but such items as stenograph, stenotype or other shorthand machines, supplies for use in preparation of transcripts, typewriters, transcribing equipment, supplies or other personal property for the reporters, even though necessary for the transactions of court business, may not be included. 32 Ops. Atty.Gen. 103.

6. Audit of expenses incurred

Since C.C.P. § 144, now incorporated in this section, provided that the expenses incurred should be audited by the judge, it was not necessary that they be audited by the county supervisors. Ex parte Widber (1891) 27 P. 733, 91 C. 367.

Pen.C., § 928 (repealed; see, now, § 925 et seq.) authorizing the grand jury to employ an expert to examine the books of the county at an agreed compensation to be first approved by the court, authorizes the court only to approve the employment of the expert not to audit his account or order its payment, and therefore did not, under Pol.C., § 4091 (repealed) requiring the auditor to issue warrants for all debts against the county allowed by the board of supervisors or which were fixed by law or authorized by law to be allowed by the person or tribunal other than the supervisors, require the auditor to issue a warrant to the expert on the order of the court without the claim having been submitted to the supervisors. White v. Mattoon (1916) 156 P. 372, 29 C.A. 634.

Injuries incurred in courtroom

City and county acts as county in governmental capacity, performing duty expressly imposed on it by state, in so far as it maintains city hall for superior courts, and hence is liable, if at all, for injuries to spectator during trial in superior courtroom, under Public Liability Act only. Dineen v. City and County of San Francisco (1940) 101 P.2d 736, 38 C.A.2d 486.

8. Place of trial

Error, if any, of court in holding session in back room of county clerk's office, rather than in its courtroom, was one of law which could be reached only on direct attack on appeal, and not in prohibition proceeding. Holland v. Superior Court in and for Fresno County (1932) 9 P.2d 531, 121 C.A. 523.

In the case of Black v. Kearney (1901) 64 P. 267, 6 C.U. 660, the court said:

"The judgment purports to have been rendered in open court; but it is stated in the affidavit of plaintiff's counsel, in the bill of exceptions, that it was in fact rendered in the judge's chambers, adjoining the court room,—the door being open between the rooms. I do not think, however, that the judgment can be attacked in this way. Nor is there any reason why the court may not hold its sessions, when it has been so ordered, in any room of the court house, or elsewhere, provided it conforms to the requirements of the law."

§ 68073.5 Counties of more than 3,000,000; use of dining facilities, garages or parking facilities by judges, officers of court, attaches and jurors

In any county having a population of 3,000,000 or more, the board of supervisors may, with respect to any dining facility, or garage or other vehicular parking facility, in or adjacent to the county courthouse and other court buildings in said county, provide the courts occupying such buildings and the judges, officers of the court, attaches and jurors quartered therein, with the same accommodations as to use, access, occupancy and, excepting jurors, with the same participation in the operational administration thereof, as are furnished, made available to, or enjoyed by the departments, officers and employees of the county with respect to similar facilities in or adjacent to other county buildings.

(Added by Stats.1959, c. 1998, p. 4642, § 1.)

Library References

Courts ⇐58. C.J.S. Courts § 142.
Judges ⇐22(1). C.J.S. Judges § 35.

§ 68074. Courts having seals

Each court shall have a seal.

(Added by Stats.1953, c. 206, p. 1238, § 1.)

PROGRAMS
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Suite 70
415 252 2581

A G E N D A

VISUAL ARTS COMMITTEE MEETING

Wednesday, April 19, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

12:00 I. **Consent Calendar**

A. Motion to approve payment of $236.50 to Joyce Kozloff as reimbursement for travel expenses to San Francisco regarding art project for the Airport International terminal.

B. Motion to approve final payment of $800 to Wang Po Shu for reimbursement of expenses for Fire Station #37.

C. Motion to approve payment of up to $1,000 to Jim Bernstein to spray acrylic lacquer sealer on column murals at Skilled Mental Health Nursing Facility.

D. Motion to approve honorarium of $200 to Mark McDonnell to develop an art proposal for Fire Station #39.

E. Motion to authorize payment of $1,300 to Leonard Hunter for additional costs incurred in adjusting the Sizzling Muni Sign for an exterior installation, and for photographic documentation of 19th Avenue Boarding islands construction process.

F. Motion to approve recommendation to waive art enrichment for handicapped access ramp at Laguna Honda Hospital.

G. Motion to approve final payment on Vasland Blake's design development contract in the amount of $2195.20.

H. Motion to authorize the Director of Cultural Affairs to enter into fabrication

City and County of San Francisco

and installation contract with Nayland Blake for an amount up to $6,350.00 for the "Constellation" project for the New Main Library.

I. Motion to authorize the Director of Cultural Affairs to enter into a fabrication and installation contract with Rocket Science for an amount up to $13,000 to fabricate brackets and install artwork for Nayland Blake's "Constellation" project for the New Main Library.

J. Motion to approve artwork by Larry Clark and Ira Watkins for poster series on Market Street kiosks.

K. Motion to approve artwork by Connie Hatch to be displayed at Caltrans Transbay Terminal as part of the Gerbode Foundation /Capp Street project.

L. Motion to approve MOCD mural projects by Johanna Poethig for Cohen Alley and by Jose Mesa Velasquez for Cypress Alley sponsored by the Mural Resource Center .

M. Motion to amend resolution #0306-95-170 to correct title for artwork purchased by Nick Quijano from "Chupa Quenepas" to "Dime Que Quieres."

N. Motion to approve Art Commission involvement in providing integral artworks for the lobby of the Aviation Archive and Library and an interactive artwork for the exterior of the facility with a budget not to exceed $500,000.

O. Motion to approve Memorandum of Understanding as amended between the Airport and the Art Commission regarding mutual responsibilities between the two agencies as it pertains to the Aviation Archive Library.

P. Motion to approve payment not to exceed $1,000 to Eileen Kopelson for her services as a spec writer for the Civic center Court House art projects.

Q. Motion to approve payment not to exceed $1375 to Ron Johnson for his

services reviewing the specifications for the Civic Center Court House.

R. Motion to approve a modification to the agreement with Fiberstars, decreasing total amount by $7,100 for work which will now be performed by General Contractor for the Promenade Ribbon Project.

S. Motion to authorize staff to proceed with program and budget outlined for new Muni key Stops Project.

T. Motion to approve a resolution of thanks to Cheryl Riley for her contribution to the Bayview-Hunter's Point neighborhood and the children of George Washington Carver School.

3:05 II. Airport.
Susan Pontious, Tonia MacNeil
A. Presentation of Su-chen Hung's proposal for columns in immigration arrival areas.
Airport Art Steering Committeee recommendation: motion to approve and authorization to enter into design development contract with the artist.
B. Presentation of revised proposal by Kathryn Gustafson for Concourse G.
Airport Art Steering Committeee recommendation: motion to reject and to terminate artist's contract.
Staff recommendation: Motion to reimburse the artist for expenses incurred in creating the revised proposal.
C. Review of model by Keith Sonnier.
Airport Art Steering Committeee recommendation: motion to approve and authorization to enter into design development contract with the artist.
D. Review of proposal by Ik-Joong Kang for Concourse A.
Staff Recommendation: Motion to approve, pending approval from the Airport Art Steering Committee.

3:35 III. Art Commission Gallery
Jason Tannen
A. Report on "City Site" selection and proposed projects by Anders Barth and Ian Pollock/Janet Silk.

Staff recommendation: Motion to approve Selection Panel choices and authorization to pay $1,000 artist honorarium and $5,000 materials budget for each project.
B. Report on selection process for "Framing City Site " fence project and pool of panelists to include: Adrienne Fuzee, John Kriken, Marilyn Kuksht, Chip sullivan, Michael Willis, Anita Margrill and Jaqueline Tripp.
Staff recommendation: motion to approve artist guidelines and panelist pool.
C. Report on Gallery.

3:50 IV. **Moscone Art Project**
Tonia Macneil
Presentation of finalists' materials.
Staff recommendation: Motion to approve Selection Panel's choice of artist to design and implement artwork.

4:05 V. **Millbrae Water Facility**
Tonia Macneil, Dennis Tsai, Kent Ford
Presentation of Jodie Pinto's conceptual proposal.
Staff Recommendation: Motion to approve.

4:15 VI. **Taraval Police Station**
Tonia Macneil, Arthur Gonzalez
Presentation of artist's revised proposal.
Staff Recommendation: Motion to approve.

4:25 VII. **Mental Health Facility**
Susan Pontious
Presentation of installation of column murals and Hilda Shum's wall relief "Games of the World."
Staff recommendation: Motion to approve.

4:40 VIII. **Caltrans Project at 5th Street**
Discussion of three proposed Artist projects

4:55 IX. **Civic Center Court House**
Jill Manton, Judge Michael Hanlon, Judge Barbara Jones
Discussion and request for decision regarding resolution of conflict for Norie Sato and Bill Maxwell's First Floor Clerk's Corridor project.

Staff recommendation: Motion to support artists' proposal to develop a design using marble.

5:25 X. New Business
Discussion of auction to benefit artists in Kobe, Japan

5:40 XI. Staff Reports
A. Collections
B. Historic and Interpretive Signage Project
C. Market Street Art in Transit
D. Promenade Ribbon Project
E. Library
F. Mission District Police Station
G. Taraval Police Station
H. Hospital Parking Garage

5:55 XII. Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held In Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415) 554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accomodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact [redacted] the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.

Consent Calendar
Item F

SAN FRANCISCO ART COMMISSION

PROGRAMS
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Street Artists Licenses
Suite 70
415.252.2581

Date: March 21, 1995

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Request for Waiver of Art Enrichment at Laguna Honda Hospital

Commissioners:

From time to time, we are asked to waive the art enrichment requirement for a new project. This most commonly occurs when the funding is either too insignificant to provide for a meaningful contribution from the art program, the facility generating the art enrichment funds is not publicly accessible, or the construction project generating the funds is not necessarily appropriate for artistic enhancement.

In the case of the Laguna Honda handicapped ramp, the total art enrichment will be $3,900. After we take our administrative fee, there will be even less money available for the art project itself. Although the current language of the Art Enrichment Ordinance does not allow for the pooling of funds from small or publicly inacessible projects, this is one of the changes that we are currently proposing to the text of the ordinance. Under the circumstances, it is my recommendation that the art enrichment requirement for this project be waived.

Please contact me if you have any questions.

cc: Debra Lehane, Civic Design
Marilyn Thompson, Bureau of Architecture

City and County of San Francisco

415 252 2590 FAX 415 252 2595

Re: Civic Center Court House
Cal. Government Code

§ 68073. Rooms and facilities for holding court; exclusion of reporter's equipment

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Please look

If the board of supervisors of any county does not provide suitable rooms for holding the superior, municipal or justice courts, for the chambers of the judges of said courts and for the court attendants, together with sufficient attendants, furniture, furnishings, heat, light, equipment, stationery, supplies and other personal property, for said rooms and chambers and for the transaction of the business of the courts, the courts or the judge or judges of such courts may direct the sheriff of the county to provide the same. The expenses incurred in providing the same, certified by the judge or judges to be correct, are a charge against the county treasury, and shall be paid out of the general fund.

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(Added by Stats.1953, c. 206, p. 1238, § 1. Amended by Stats.1953, c. 911, p. 2266, § 1; Stats.1965, c. 1622, p. 3709, § 1, eff. July 23, 1965; Stats.1968, c. 449, p. 1068, § 61.)

Historical Note

The 1953 amendment added the first and third paragraphs. In the present second paragraph, reference was made to provision of suitable rooms for holding courts, "for the chambers of the judges of said courts and for the court attendants, together with sufficient attendants, furniture, furnishings, heat, light, equipment, stationery, supplies and other personal property, for said rooms and chambers and for the transaction of the business of the courts," instead of suitable rooms for holding courts "and the chambers of the judges, together with the attendants, furniture, fuel, lights, and stationery, sufficient for the transaction of business".

The 1965 amendment inserted the second sentence of the first paragraph.

The 1968 amendment added standard "of" design to the second sentence of the first paragraph.

Derivation: C.C.P. § 111, added by Code Am.1880, c. 35, p. 39, § 1, amended by Stats.1901, c. 102, p. 120, § 22, Stats. 1907, c. 350, p. 680, § 1, Stats.1910, c. 514, p. 2697, § 1.

Cross References

Courthouse, see § 25351
Quarters for superior courts, approval by judges, see § 68047

Library References

Courts ⟨⟩72.

C.J.S. Courts § 166

Notes of Decisions

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1. In general

County board's adoption of courthouse site and approval of courthouse building plans constituted an exercise of administrative duties the exercise of which could not be interfered with through the initiative process. Mueller v. Brown (1963) 31 Cal.Rptr. 151, 221 C.A.2d 319.

Official superior court reporter was officer and employee of superior court when he prepared reporter's transcripts from notes taken by him during civil trials for persons who were entitled by law to request preparation of such transcripts and paid his compensation therefor, and reporter was not "independent contractor" within municipal code provision that every person engaged in any occupation as independent contractor shall pay license fee. City of Los Angeles v. Vaughn (1961) 10 Cal.Rptr. 157, 358 P.2d 913, 55 C.2d 198.

The action of a board of supervisors in taking care of and preserving property purchased by the court of sessions upon which to erect a county court house is not such a ratification of the purchase as will bind the county, particularly when it is not shown that the board of supervisors acted with a full knowledge of the facts. Phelan v. County of San Francisco (1856) 6 C. 531.

2. Suitable quarters

Duty of providing adequate quarters for courts is mandatory, explicit and imposed by law on the county, but the law leaves to the boards of supervisors to determine in each case, what is required to constitute suitable quarters. Layne v. Jessup (1958) 326 P.2d 238, 161 C.A.2d 59.

Where voters approved proposition to incur a bonded indebtedness of $8,000,000 for purpose of constructing, furnishing and equipping buildings to provide quarters for superior and municipal courts, the county jail and county departments and officials, resolution by board of supervisors of county to obtain additional funds from general fund for purposes of such construction did not breach contractual relation between board of supervisors and electors created by election and did not violate constitutional limitation with respect to indebtedness. San Diego County v. Perrigo (1957) 318 P.2d 542, 155 C.A.2d 611.

Board of supervisors of a county is required by law to provide adequate quarters for superior and municipal courts; and a provision in any contract designed to prevent board of supervisors from performing that duty would be contrary to law and unenforceable. Id.

Duty of providing adequate quarters for courts is mandatory, explicit and imposed by law on the county. Los Angeles County v. Byrne (1954) 227 P.2d 1, 30 C.2d 694.

County boards of supervisors are required by state law to provide suitable quarters for superior and municipal courts, and what is required to constitute suitable quarters is a matter for the board to determine. Simpson v. Hite (1950) 222 P.2d 225, 36 C.2d 125.

Determining what is suitable as quarters for municipal and superior courts pursuant to duty imposed by state law upon county board of supervisors to provide suitable quarters for such courts necessarily includes the selection of a site for buildings to house such courts, and ascertainment of the extent and character of accommodations which such buildings must contain. Id.

Prescribing the policy that county boards of supervisors shall provide suitable quarters for municipal and superior courts was the "legislative act" of the state while carrying out such policy by performing the duty of providing such quar

ters is an "administrative function" delegated by state to county board. Id.

The superior court has duty and unlimited power to provide adequate quarters and facilities for conduct of a trial so that each defendant may exercise his constitutional right to sit with his counsel or be so situated that he can freely and uninterruptedly communicate and consult with his counsel, notwithstanding that there may be a great number of defendants and that regular courtroom space is limited. People v. Zammora (1944) 152 P.2d 180, 66 C.A.2d 166.

Under this section, it is the duty of the board of supervisors to provide suitable rooms and other facilities for the holding of sessions of the superior court. 39 Ops.Atty.Gen. 178, 3-26-62.

3. Personnel

The rules of the Humboldt county civil service commission exclusively govern procedures for filling vacancies in the municipal court marshal's office. 55 Ops.Atty. Gen. 62, 1-27-72.

4. Power of courts, judges and supervisors

Proposed initiative ordinance providing for repeal of resolutions of Los Angeles county board of supervisors which designated, and pursuant to which county had acquired, site for municipal and superior courts buildings and entered into architectural and construction contracts and for designation of a different site dealt with administrative matters which under state law were committed solely to the board and therefore ordinance was not within the initiative function and its omission from ballot should be directed by peremptory writ of mandate. Simpson v. Hite (1950) 222 P.2d 225, 36 C.2d 425.

Court set up by Constitution has within it power of self-preservation and power to remove all obstructions to its successful operation. Millholen v. Riley (1930) 293 P. 69, 211 C. 29.

C.C.P. § 144, now incorporated in this section, was intended to authorize the securing of suitable rooms where the supervisors had failed or refused to provide them, and the power given was restricted to directing the sheriff to make the provisions, and while the power might be extended in cases of necessity, if the sheriff should neglect or refuse to execute the court's directions, the court could not disregard the statute, and legally give its directions to a person other than the sheriff before calling on him to execute its directions. Falconer v. Hughes (1908) 96 P. 10, 8 C.A. 56.

The power of the supervisors to designate rooms in the courthouse for the use of county officers is not exhausted by one designation, but they may assign to the district attorney rooms occupied by the judges of the superior court, though such rooms were designated on the building plans as "Judges' Chambers." San Joaquin County v. Budd (1892) 30 P. 967, 94 C. 47.

C.C.P. § 144, now incorporated in this section, did not authorize the judge of a department of a superior court to anticipate the action of the county court board in completing and furnishing a room of a county courthouse, designed for him, though the board was unreasonably delaying the work. Los Angeles County v. Superior Court of Los Angeles (1892) 28 P. 1062, 93 C. 380.

The courts or judges, after certifying the expenses incurred, have not the power to order the treasurer to pay the same, and the latter is not guilty of contempt in refusing to obey such an order. Ex parte Widber (1891) 27 P. 733, 91 C. 367.

A court of sessions has no authority to purchase land for a court house, and a contract made by them with that end in view is void. Phelan v. County of San Francisco (1856) 6 C. 531.

Board of supervisors has no authority to appoint a citizen's committee to investigate staffing, practice, procedure, administration or conduct of a judge of municipal or superior courts, courts of appeal, or supreme court; such power resides in the supreme court, commission on judicial qualifications and the judicial council. 53 Ops.Atty.Gen. 192, 5-10-70.

5. Authorized equipment and expenses

Items of expense for court attendants, such as heat, light, furniture, furnishings, equipment, stationery, supplies, and other personal property necessary for the transaction of court business, are properly included in county budget, but such items as stenograph, stenotype or other shorthand machines, supplies for use in preparation of transcripts, typewriters, transcribing equipment, supplies or other personal property for the reporters, even though necessary for the transactions of court business, may not be included. 32 Ops. Atty.Gen. 103.

6. Audit of expenses incurred

Since C.C.P. § 144 now incorporated in this section, provided that the expenses incurred should be audited by the judge, it was not necessary that they be audited by the county supervisors. Ex parte Widber (1891) 27 P. 733, 91 C. 367.

Pen.C., § 928 (repealed; see, now, § 925 et seq.) authorizing the grand jury to employ an expert to examine the books of the county at an agreed compensation to be first approved by the court, authorizes the court only to approve the employment of the expert and to audit his account or order its payment, and therefore did not, under Pol.C., § 1091 (repealed) requiring the auditor to issue warrants for all debts against the county allowed by the board of supervisors or which were fixed by law or authorized by law to be allowed by some person or tribunal other than the supervisors, require the auditor to issue a warrant to the expert on the order of the court without the claim having been submitted to the supervisors. White v. Matthews (1916) 156 P. 372, 29 C.A. 631.

3. Injuries incurred in courtroom

A city and county acts as county in governmental capacity, performing duty expressly imposed on it by state, in so far as it maintains city hall for superior courts, and hence is liable, if at all, for injuries to spectator during trial in superior courtroom, under Public Liability Act only. Dineen v. City and County of San Francisco (1940) 101 P.2d 736, 38 C.A.2d 186.

8. Place of trial

Error, if any, of court in holding session in back room of county clerk's office, rather than in its courtroom, was one of law which could be reached only on direct attack on appeal, and not in prohibition proceeding. Holland v. Superior Court in and for Fresno County (1932) 9 P.2d 531, 121 C.A. 523.

In the case of Black v. Kearney (1901) 64 P. 267, 6 C.U. 600, the court said:

"The judgment purports to have been rendered in open court; but it is stated in the affidavit of plaintiff's counsel, in the bill of exceptions, that it was in fact rendered in the judge's chambers, adjoining the court room,—the door being open between the rooms. I do not think, however, that the judgment can be attacked in this way. Nor is there any reason why the court may not hold its sessions, when it has been so ordered, in any room of the court house, or elsewhere, provided it conforms to the requirements of the law."

§ 68073.5 Counties of more than 3,000,000; use of dining facilities, garages or parking facilities by judges, officers of court, attaches and jurors

In any county having a population of 3,000,000 or more, the board of supervisors may, with respect to any dining facility, or garage or other vehicular parking facility, in or adjacent to the county courthouse and other court buildings in said county, provide the courts occupying such buildings and the judges, officers of the court, attaches and jurors quartered therein, with the same accommodations as to use, access, occupancy and, excepting jurors, with the same participation in the operational administration thereof, as are furnished, made available to, or enjoyed by the departments, officers and employees of the county with respect to similar facilities in or adjacent to other county buildings.

(Added by Stats.1959, c. 1998, p. 4642, § 1.)

Library References

Courts ⇐58.
Judges ⇐22(11).
C.J.S. Courts § 112.
C.J.S. Judges § 35.

§ 68074. Courts having seals

Each court shall have a seal.

(Added by Stats.1953, c. 206, p. 1238, § 1.)

STAFF REPORT
AVIATION ARCHIVE AND LIBRARY

DATE: April 10, 1995

TO: The Honorable Members of the Visual Arts Committee

FROM: Susan Pontious

RE: Aviation Archive and Library

At its March meeting, the Art Commission gave conceptual approval to artist involvment in the design of the Airport's Aviation Archive and Library. As per the Airport Art Steering Committee's request, Roger Berry (our consultant in developing the Art Master Plan for the Airport) and I have been working with Jason Yuen from the Airport to develop a proposal for Art Commission involvement in the Aviation Archive and Library.

Our initial meeting with Airport staff exhibitions staff left us concerned about the public nature of the facility (i.e. whether the emphasis of the facility was directed more towards aviation scholars rather than the traveling public). However, a subsequent letter from Lou Turpen (attached) clarifies the public intent of the programming for the archive to the extent that we now feel that the aviation archive would be an appropriate site for art enrichment.

Please note that the content of Mr. Turpen's March 22nd letter has been incorporated by reference in the proposed Memorandum of Understanding (M.O.U.) between the Art Commission and Airport as #10 under Airport Responsibilities.

Roger Berry and I developed a program outline for artist involvement with the archive (attached) which calls for involving artists in 1) providing integral artworks for the lobby of the archive and 2) an interactive artwork for the exterior of the archive with a budget not to exceed $500,000.

At its April 6th meeting, the Airport Art Steering Committee approved the attached recommendation for Art Commission involvement as well as the revised M.O.U.

The Aviation Library and Archival Research Center

The Aviation Library and Archival Research Center at the San Francisco International Airport is projected to be open in a 5,000 square foot space in the New International Terminal in 1998. The Library will Collect and Preserve books, photographs, ephemera and artifacts related to aviation for the purpose of providing a research facility and archival storage space. The archive collection will specialize in American Aviation with a primary interest in American Aviation in the Pacific and North America as it relates to San Francisco International Airport (1900 to 1970). It is conceived that the library will have a broader scope addressing the subject of aviation from 1900 to the present day. There are no plans to include space exploration.

The library and archive will be open to the employees who work at the Airport, scholars, students, traveling public and retired aviation personnel. Hours will be Monday through Friday from 8:00 a.m. to 10:00 p.m. and by appointment. This is basically a research and study facility with exhibitions based on the collection. It is a repository for aviation personnel to donate their collective memorabilia and will be conducting an acquisitions program. The facility will be patterned after an historical society with a specific collection and a library that refers to that collection with a special membership group to support ongoing activities.

The facility will consist of study, storage and exhibition areas. The main floor will have a staff reception desk, an open area consisting of tables and chairs for clients to use for study and glass security cases for the display of airplane models and special exhibitions. There will also be open stack book shelves available, but accessible only by use of a security card. The archives will be stored on a second balcony floor in secured cabinets. All paper materials will be stored in standard light-free and acid-free holders. There will be an open storage are consisting of security protected glass shelves so that clients can wander through the collection with a staff escort. This area is being designed and patterned after the new state-of-the-art archive and library. The Wolfsonian Museum, Miami Beach, Florida, and will meet all standards for the care and conservation of collections.

Art Project Goals

The San Francisco Airport Aviation Library and Archival Research Center will connect the modern airport with the days of early commercial flight. Two major art projects, the "Spirit of Flight" project and the Historic Terminal project, have been created to emphasize that connection. These projects are conceived to respond to the Airport Arts Masterplan as developed in the Spring of 1994. The "Spirit of Flight" will be developed as a commissioned project and The Historical Terminal project will be an integral project developed by artists in concert with the architectural design.

The "Spirit of Flight" Project

An artist or team of artists will create an artwork embracing the theme of the "Spirit of Flight". The work which will be interactive in nature will be sited on the north and west exterior walls of the Center. The project is anticipated to be developed from a study of the archival materials in the center collection and will serve as a broad metaphorical interpretation of the mission of the Center. The artwork can be created from a wide range of material and media including but not limited to. Photography, painting, Relief and kinetic sculpture, sound and video works.

The Historic Terminal Project

An artist team will create integral works of art that articulate the spirit of the era of original 1930's Mission style Airport terminal The art works will be consistent in scope with the kind of work that was the hallmark of similar W P A projects of that era, where Architects, Artists and Craftspersons designed and built public works in close collaboration, the work of each tempering that of the others The artworks may encompass enhancement of the ceiling, iron railings and chandeliers, the design of the terrazzo floor and the furnishings Art elements will be concentrated in the main room of the archive but may extend to its exterior walls facing the main lobby of the International Terminal to enhance the public visibility of the Archive

Project Implementation

Theses projects will be developed in concert with the architectural design to ensure that the work will integrate with the buildings, for reasons of economy and aesthetic compatibility

Where possible the artwork will be constructed as a part of the architectural construction

Project Guidelines

-The artwork shall facilitate all movement through the terminal and archive
- Artwork must aid in wayfinding and contribute to a sense of place
- All elements of the artwork shall be designed and constructed in a manner suitable for the extreme environment of the airport and be resistant to tampering and defacing.
- All elements should be designed so that maintenance requirements are comparable to those of typical airport facilities

Artist Selection

A separate Artist or artist team will be selected to develop the "Spirit of Flight" art project and the Historic Terminal project art project The selection will be made on the basis of the quality of past work , proven ability on projects of comparable complexity and demonstrated ability to develop work in a demanding spatial environment All selection will be made in accord with San Francisco Arts Commission Policy

Airports
Commission
City and County
of San Francisco
[illegible]

Patrick A. Murphy
President
L. Andrew Jeanperrie
Vice President
Marie K. Brooks
Michael S. Strunsky
Roland A. Quan

LOUIS A. TURPEN
Director of Airports

San Francisco International Airport

GATEWAY TO THE PACIFIC

March 22, 1995

Ms. Joanne Chow Winship
Director for Cultural Affairs
San Francisco Art Commission
25 Van Ness Ave., Suite 240
San Francisco, CA 94102

Dear Ms. Winship:

Susan Pontius has informed Jason Yuen that the Art Commission may have concerns regarding the public's access to the Aviation Library and Archive in the new International Terminal.

To alleviate such concerns, I would like to emphasize the following:

1. The primary function of this facility is to enhance the public's experience during their visit to the San Francisco International Airport. The public will have complete access to this facility without charge. The exhibition area, which is by far the predominant space, will consist of aviation memorabilia and rotating exhibitions, similar to that of a historical society or the special collections room in a library. All research and archival material will be available to the public through an interactive media station.

2. The Airport will make every effect to encourage the public to visit this facility. We will aggressively publicize the existence of the facility -- by directional signs, promotional literature, as well as visual design of the facility's entrance. Since the typical departing international passenger spends 90 minutes in the terminal, we want to attract as many passengers and accompanying visitors as possible to this facility. We seek your assistance in working with the Airport staff and our architects in achieving this goal. We are confident that this facility will have maximum visibility to attract a wide public audience.

3. We plan to open the Aviation Library and Archive to the public 14 hours a day from 8:00 a.m. to 10:00 p.m., seven days a week. Since most of the international flights operate during these hours, the exhibition portion of the facility will be available for this audience. We also plan to conduct in-depth

educational tours for school groups and other parties. In addition, the library and archive will function as an active research facility 10:00 a.m. to 3:00 p.m. daily and by appointment. These functions will not exclude ongoing public visits to the facility. It is also our intention to have docents available 14 hours per day to explain the significance of the displays. However, the exhibition area will be self-securing, so if a docent is not available, the public will be able to visit the exhibition in a self-guided tour.

There may have been a mis-perception created during our staff's meeting of March 13 that the Aviation Library and Archive might be interpreted as an exclusive membership facility for aviation employees and researchers. This is not the intent. It is a public facility designed for the use of the Airport audience. The primary focus of this facility is the education and enjoyment of all persons who visit San Francisco International Airport.

I will be happy to personally assure you and your Commission that we will seek maximum public patronage to this facility and that any art work for this facility will be viewed extensively by the general public. Please call me if you have any questions or comments.

Sincerely,

L. A. Turpen
Director of Airports

cc: Susan Pontius, Art Commission

Airports Commission
City and County of San Francisco
Frank M. Jordan
Mayor

Patrick A. Murphy
President
L. Andrew Jeanperrie
Vice President
Marie K. Brooks
Michael S. Strunsky
Roland A. Quan

LOUIS A. TURPEN
Director of Airports

San Francisco International Airport
GATEWAY TO THE PACIFIC

March 3, 1995

Ms. Joanne Chow Winship
Director for Cultural Affairs
San Francisco Art Commission
25 Van Ness - Suite 240
San Francisco, CA 94102

Dear Ms. Winship:

I look forward to the Airports Commission working with the San Francisco Art Commission on the selection and installation of artwork (defined to include architectural details) in The Aviation Library and Archival Research Center for the new International Terminal. I understand the budget for this art project is approximately $500,000.

The Airports Commission created the Library and Archival Research Center in 1991, which has a temporary storage facility in South Terminal. At the present time, we have catalogued over 5,000 pieces of aviation related material (photographs, artifacts, ephemera, books, and periodicals). We are now working in conjunction with the San Francisco Main Library in acquiring our goal of 10,000 volumes for the facility.

Please find enclosed a draft of the document that outlines the responsibilities of the Airports Commission and the role the Art Commission would assume with respect to artwork and architectural details in the development of this facility.

It is our intention to pattern the facility after the 1937-1938 Administration Building Waiting Room of the San Francisco International Airport. While we do not intend to re-create this room per se, we do want the ambiance of the period. I have enclosed an article about the structure so that you will understand my view and be aware of the significance of this building in the history of San Francisco International Airport.

I look forward to your response to Mr. Jason Yuen, who is the Airport's representative to the Joint Committee of the Airports Commission and Art Commission.

Sincerely,

Louis A. Turpen
Director of Airports

Enclosures: Responsibilities of Airport Commission and Art Commission
Article re 1937-38 Terminal

cc: Susan Pontius, S F. Art Commission
Jason Yuen, SFIA

THE AVIATION LIBRARY AND ARCHIVE

Agreement between the San Francisco Airports Commission and
The San Francisco Art Commission for the purpose of providing architectural embellishment for the Archive space in the New International Terminal

Responsibilities of The San Francisco Airports Commission

1. Commission shall designate and provide space for The Aviation Library and Archival Research Center.

2. Commission shall be responsible for the identification of collections and the selection, cataloguing, care and conservation of these objects.

3. Commission shall provide qualified staff for the facility to include a Curator/Archivist, a Librarian, and a Museum Registrar or Library Technician.

4. Commission shall provide an Operating Budget for the on-going Library and Archive Facility and Program and a budget for the design and construction of the facility.

5. Commission shall designate the architectural concept and direction for the recreation of the 1937 Interior of the San Francisco Airport Administration Building Waiting Area as the Library and Archive Facility.

6. Commission has established the Library and Archival Facility by Resolution No. 91-0182, October 15, 1991.

7. Commission supports the function of the Library to collect and preserve books, photographs, ephemera, and artifacts related to aviation for the purpose of providing a research facility, an archive and a storage space.

8. Commission has established the scope of the collections as follows: The Archive Collection will specialize in American Aviation with a primary interest in American Aviation in the Pacific and North America as it relates to SFO, 1900 - 1970. The Library will address the subject of aviation 1900 to present day.

9. Commission has a fiduciary responsibility in the administration of the collection management policy, which covers the areas of acquisition, de-accessioning, loans, care and control of the collection, and insurance and risk management.

10. The Airport will develop programming directed to the traveling public and the Airport will aggressively publicize the existence of the facility by directional signs, promotional literature as well as visual design of the facility's entrance as per Louis Turpen's March 22, 1995 letter (attached).

Responsibilities of The San Francisco Art Commission

1. Commission shall provide planning staff to coordinate possible involvement of artists in the design and implementation of art enrichment projects for the Aviation Library and Archive.

2. Commission shall provide staff to work with the designated architects and designated Airport staff to arrange for art enrichment that will enhance and relate to the recreation of the 1937 interior of the San Francisco International Airport Administration Building Waiting Area.

3. Commission shall recommend to the Airport Art Steering Committee artists who have experience and a reputation for working in the designated media for the designated area.

4. Commission shall oversee the contracting of the selected artists monitoring their work to see that it meets the criteria of the selected work.

5. Commission shall be responsible for:

 a. *The supervision, management and coordination of all art work designated for The Aviation Library and Archive.*

 b. *The recording and cataloguing of this art work as part of the City's Permanent Art Collection.*

6. Commission shall be responsible per the City Charter for this aspect of the Public Art Program, for its location in the Archive, and for the care and maintenance of this architectural enhancement which will be part of the City's Permanent Art Collection. The Airport will provide funding for the maintenance of the art work which will be work ordered from the Airport to the Art Commission.

AIRPORT ART STEERING COMMITTEE MEETING MINUTES
APRIL 6, 1995

Committee Members Present:
Bill Coblentz
Anne Healy
Bob LaRocca
Jill Manton
Stan Mattison
Jason Yuen

Staff Present:
Susan Pontious
Tonia Macneil
Debra Lehane
John Martin
Tom Rodrigues

Others Present:
Roger Berry
Tim Perkis
Jaime Baer
John Gentile

I. Approval of Feb. 9, 1995 Minutes
Motion: Approval of Feb. 9, 1995 Airport Art Steering Committee minutes.
Moved: Coblentz/Mattison
Vote: Unanimous

II. Project Updates

A. Su-Chen Hung Proposal for Immigration Columns

Susan Pontious presented Su-Chen Hung's proposal for the columns in the Immigration area of Arrivals. (Each immigration area has ten columns for a total of 20 columns). The artist proposes using cast glass panels that have "welcome" in different languages sandblasted on the back of the panels. The panels will be 72" x 36", inset into the columns on two sides and lit from the ceiling. The panels have a smooth face, but the back is cast into a serrated shape. Sandblasting the letters on one face of the resulting angle will cause the letters to appear and disappear as the viewer walks past the column.

The next phase of project development will include casting a prototype of the glass panel and sandblasting the letters in both the type faces being considered. The architects will develop a method for integrating the panels into the columns and Su-Chen will select the languages she proposes to use.

Jason Yuen recommended that the artist work with the Airport on the selection of languages.

Motion: Approval of Su-Chen Hung's proposal for the columns in the Immigration areas, and approval to enter into an Agreement for design development with the artist.
Moved: Healy/Coblentz
Vote: Unanimous

B. Lewis deSoto

a. *"On the Air"*

The artist has revised *"On the Air"*, his proposal for terrazzo floor design in the departures lobby. The artist is working with a global map of air pressure systems and prevailing winds. The land masses would not be shown, but the international airports would be indicated with cast plaques. The floor would also have text indicating the names of the winds (i.e. Westerlies, Doldrums, etc.). Design development would consist of developing the graphic design of the floor, developing the color palette, researching terrazzo techniques, producing prototypes for the plaques and terrazzo.

Jason Yuen expressed concern about whether or not the etching or engraving on the plaques would trap dirt. He also expressed concern that the image did not extend the entire width of the lobby and include all the ticket counters. Susan Pontious said that she will have the artist address these issues, as well as ADA slip requirements.

Motion: Approval of Lewis deSoto's proposal for *"On the Air"* subject to the artist talking to the Airport Maintenance staff about the plaques, and approval to enter into an Agreement for design development with the artist.
Moved: LaRocca/Healy
Vote: Unanimous

b. *"In the Air"*

The artist's original concept of a sound environment for the departure's lobby has proved not to be technically feasible. His revised proposal calls for a 3 or 4 note "chime" system that precedes each announcement, alerting the passengers that an announcement is about to be made. A different chime can be broadcast for each different kind of announcement. This system has been used in other places, and it is a way of giving a distinct "aural" identity to our airport.

Motion: Conceptual approval of *"In the Air"*, a musical introduction prior to public service announcements.
Moved: Healy/Manton

Vote: Unanimous

C. Keith Sonnier Proposal

Jaimi Baer and John Gentile from HOK/Group 4 presented Keith Sonnier's proposal for the sterile corridor of Concourse G.

The architects presented their revised architectural design for the space, which now provides for a ceiling in the shape of a wide "M". The 15' ceiling will be lit from a suspended fixture, so that it is a uniform yellow tone. The fixture will also provide down light onto the moving walkway. Every 52', a 2' wide beam will cross the space, disappearing into the lowered central portion of the ceiling and reappearing on the other side. the beams will be lit on the bottom edge by red, blue and green neon, which will seam to disappear and reappear along the beam. The periodic, alternating bands of color will create a progression down the corridor, which will be reflected in the polished terrazzo floor. All other light required to illuminate the space will be at 8' or below, and aimed downwards. As a result, strong color will be the dominant effect above 8', while white and natural light will illuminate below 8'. The effect of the lighting will vary during the day and through the length of the corridor.

Questions were asked about the longevity and maintenance of neon. Tonia Macneil replied that neon has a much longer life than other types of lighting, lasting 7-8 years. In most places that utilize neon artwork, a maintenance contract is let to maintain the artwork.

Motion: Motion to approve Keith Sonnier's new proposal for the sterile corridor of Concourse G, and approval to enter into an Agreement for design development.
Moved: Mattison/Healy
Vote: Unanimous

D. Kathryn Gustafson Proposal

Jaime Baer presented Kathryn Gustafson's proposal for the upper level of the departure's area. The artist has proposed changing the opening around the escalator to an oval opening, which is surrounded by a glass railing. 4" above the railing, two "U" shaped steel forms would be suspended so that together the railing and the sculpture create a standard 42" high guard rail. A light at the top edge of the glass would illuminate the steel and the glass, creating a "halo" effect. The suspended steel form would be

23" x 14" in depth and width. As proposed, the sculpture would weigh 5 tons.

Tonia Macneil reported that the artist had met with Tom Rodrigues and Jason Yuen, who had pointed out several "fatal flaws" with this proposal. One was the sight lines provided to the podiums on the floor below. The airlines are extremely concerned that people will not feel comfortable using the seating on the third floor because they feel too disconnected to main gate area. Any obstruction in site-lines to the area below would not be tolerated. The second concern was that the sculpture would be used as a shelf.

In response, the artist has proposed raising the steel form up six feet. The committee felt that this revision seemed arbitrary and did not make sense either aesthetically or functionally. They felt that the number and diameter of the cables needed to suspend the sculpture were a major aesthetic element that heretofore had not been considered.

Motion: Motion to reject the proposal by Kathryn Gustafson for Concourse G.
Moved: Coblentz/Healy
Vote: Unanimous

Bill Coblentz said that while Kathryn Gustafson was a very talented person, the committee had now looked at three problematic proposals from this artist. He felt it was time to terminate this artist and move on. Staff suggested that Ms. Gustafson continue to be involved in the development of the architectural solutions she had proposed, i.e. the oval shaped escalator opening and railing. The architects said that these were already in their drawings and it would be a change to eliminate them. Tonia Macneil said that by contract we had ownership of these ideas. Stan Mattison said that it would be a shame to not proceed with something that was clearly a very nice addition to the architecture. It was agreed that the architects should proceed with this design.

Motion: Motion to terminate the contract of Kathryn Gustafson.
Moved: Coblentz/Yuen
Vote: Ayes: Coblentz, Healy, LaRocca, Mattison and Yuen. Nayes: Jill Manton

III. Aviation Archive and Library

Susan Pontious and Roger Berry reported that they had been working with Jason Yuen as per the Committee's request to develop a proposal for Art Commission involvement in the Aviation Archive and Library. They reported that an initial meeting with the staff of the Bureau of Exhibitions had left them conoerned about the degree of public access to the archive. However, Louis Turpen has written a letter outlining the Airport's intent to provide programming and promotion to attract large numbers of the traveling public. Both Ms. Pontious and Mr. Berry felt that intent of the facility as described in Mr. Turpen's March 22, 1995 letter was an appropriate site for art enrichment.

Roger Berry presented his proposal for the Art Commission's involvement in the new Aviation Archive and Library. In summary, this would consist of artist involvement in two major areas: 1) integral works of art that articulate the spirit of the original 1930's terminal; these might encompass enhancement of the ceiling, iron railings and chandeliers, terrazzo floor and furnishings; and 2) "The Spirit of Flight", an interactive artwork sited on the north and west exterior walls which will serve as a broad metaphorical interpretation of the mission of the Center.

Motion: Motion to approve Art Commission involvement in providing integral artworks for the lobby of the Aviation Archive and Library, and an interactive artwork for the exterior of the facility with a budget not to exceed $500,000.
Moved: Mattison/Coblentz
Vote: Unanimous

The M.O.U. with the Airport outlining the responsibilities of the Art Commission and the Airport was discussed. Jill Manton suggested that #9 under Airport Responsibilities be clarified to read "*archive* collection".

Motion: Motion to approve the M.O.U. as amended between the Airport and the Art Commission outlining the mutual responsibilities of the two agencies as they pertain to the Aviation Archive and Library.
Moved: Coblentz/Mattison
Vote: Unanimous

IV. Consultant Report and Discussion of Infrastructure needs for media projects

Tim Perkis reported on his investigations regarding the feasibility of sound, video, and computer based work at the

Airport. He recommended that 20 channels of the cable system and one fiber from the fiber optics system be dedicated to Art Commission use. Jason Yuen reported that the communications staff did not want the Art Commission having this access for security reasons. It was agreed that Mr. Perkis would meet with Duke Briscoll from communications to discuss the issue further.

V. Funding Schedule

John Martin reported on the schedule for bond sales that will generate art enrichment funds. He said that in the Fall of 1995, the Airport will sell the bonds for the West Cargo building and the General Aviation Facility. Bonds for the terminal and concourses will be sold January and February of 1996. He suggested that the Art Commission may need to work out some kind of arrangement with the Airport for bridge funding between bond sales. He reported that by this July, the Airport will be able to give the Art Commission a more accurate account of both budgets and schedules for the various master plan projects.

Susan Pontious asked about the process for providing accounting for artworks that are deaccessioned. He said it was just necessary to provide documentation of the sale. Lilia Avendano would be the person at the Airport to work with the Art Commission on these issues.

ORDERS AND REPORTS:

1. Motion: Approval of Feb. 9, 1995 Airport Art Steering Committee minutes.
 Moved: Coblentz/Mattison
 Vote: Unanimous

2. Motion: Approval of Su-Chen Hung's proposal for the columns in the Immigration arrival areas, and approval to enter into an Agreement for design development with the artist.
 Moved: Healy/Coblentz
 Vote: Unanimous

3. Motion: Approval of Lewis deSoto's proposal for "*On the Air*" subject to the artist talking to the Airport Maintenance staff about the plaques, and approval to enter into an Agreement for design development with the artist.
 Moved: LaRocca/Healy
 Vote: Unanimous

4. Motion: Conceptual approval of "*In the Air*", a musical introduction prior to public service announcements.
Moved: Healy/Manton
Vote: Unanimous

5. Motion: Motion to approve Keith Sonnier's new proposal for the sterile corridor of Concourse G, and approval to enter into an Agreement for design development.
Moved: Mattison/Healy
Vote: Unanimous

6. Motion: Motion to reject the proposal by Kathryn Gustafson for Concourse G.
Moved: Coblentz/Healy
Vote: Unanimous

7. Motion: Motion to terminate the contract of Kathryn Gustafson.
Moved: Coblentz/Yuen
Vote: Ayes: Coblentz, Healy, LaRocca, Mattison and Yuen. Nayes: Jill Manton

8. Motion: Motion to approve Art Commission involvement in providing integral artworks for the lobby of the Aviation Archive and Library, and an interactive artwork for the exterior of the facility with a budget not to exceed $500,000.
Moved: Mattison/Coblentz
Vote: Unanimous

9. Motion: Motion to approve the M.O.U. as amended between the Airport and the Art Commission outlining the mutual responsibilities of the two agencies as they pertains to the Aviation Archive and Library.
Moved: Coblentz/Mattison
Vote: Unanimous

San Francisco
Art Commission Gallery



FRAMING CITY SITE

Call for proposals for an artist-designed fence to be installed overlooking the City Site lot adjacent to 155 Grove Street.

•

DEADLINE

Friday, July 28, 1995. 5:00 PM.
No Postmark Deadline.
See application for address.

•

A joint project between
the San Francisco Art Commission
and Norcal Waste Systems'
Sanitary Fill Company
Artist-in-Residence Program

AWARD

$2,500 ARTIST HONORARIA, artist residency for up to eight weeks at Norcal's Sanitary Fill Company Artist-in-Residence studio, recycled materials and fabrication equipment, engineering and permit fees, foundation costs, liability insurance, and signage.

BACKGROUND

EXPLORATION: CITY SITE is an Art Commission Gallery public art program. Established in 1986, it features temporary site specific outdoor installations in the 4,500 square foot lot at 165 Grove Street, adjacent to the Gallery building. City Site is a high-visibility project that encourages artists to explore the social, political and environmental dynamics of its urban site.

Norcal Waste Systems, Inc. sponsors its Sanitary Fill Company Artist-in-Residence program to raise awareness of environmental priorities, including recycling and conservation. Located adjacent to the Sanitary Fill Company transfer station at 510 Tunnel Avenue, the program provides selected artists with a studio, equipment, and unlimited access to salvaged materials.

ELIGIBILITY

◊ Artists who reside in the counties of Alameda, Contra Costa, Marin, Napa, Santa Clara, Santa Cruz, San Francisco, San Mateo, Solano, and Sonoma are eligible.

◊ Artists may apply as individuals, in collaboration with other artists, or with design professionals. The lead participant should be an artist, as supported by slides of previous work.

◊ Teams may submit only one proposal, and will share the $2500 honorarium.

◊ The selected project should meet designated code requirements regarding materials, dimensions, installation and safety.

PROJECT DESCRIPTION

APPLICATIONS ARE SOUGHT for a long-term artist-designed fence to be installed overlooking the City Site lot, located at 165 Grove. The Gallery is receptive to a broad range of artistic approaches to this project, from traditional to those that challenge traditional concepts.

Exploration: City Site has established a dynamic presence in the Civic Center landscape, with projects connecting visually and conceptually with the surrounding architecture and geography. The fence will interact with the architectural context of Civic Center as it serves as a visual entree to City Site.

The fence will possess a presence of its own while allowing full visual access to the City Site installations. This project will serve as an important visual marker for the City Site lot, stimulate interest for the installations within, and frame the temporary projects. The fence will protect the installations from damage or vandalism, and prevent viewers and passersby from entering the lot, by either accident or purpose.

FACILITIES AND MATERIALS

The selected artist will work at the Sanitary Fill Company Artist-in-Residence studios, during an artist residency of up to eight weeks between (month) and (month) 1995. Fence installation will take place (date).

The residency provides 24 hour studio access, fabrication equipment, and recycled or salvaged materials, obtained at the Norcal waste processing facility. The fence will utilize at least 50% recycled materials. Any non-recycled materials must be acquired, transported and purchased by the artist.

The selected project must meet health and safety requirements, and will be reviewed by a structural engineer. A building permit will be required for this project. Artists are strongly encouraged to attend the Technical Workshop and Facilities Tour, described below.

TECHNICAL WORKSHOP

Thursday, June 15, 6:30 PM.

25 Van Ness Avenue, Suite 70.

WORKSHOP INCLUDES a presentation of past City Site installations and a discussion of the artistic and technical aspects of this project. Maps and sign-up sheet will be on hand for the Facility Tour.

FACILITY TOUR

Wednesday, June 21, 10 AM.

501 Tunnel Avenue, San Francisco

ARTISTS ARE ENCOURAGED to take this tour of the Sanitary Fill Company transfer station and Artist-in-Residence studios.

SELECTION PROCESS

APPLICATIONS ARE pre-screened and evaluated against the SELECTION CRITERIA (listed below) by Art Commission curatorial staff. A selection panel, comprised of artists and arts professionals, reviews all qualified applications. Following Art Commission approval, up to five finalists each receives $250 to develop detailed drawings. The Art Commission reviews and approves the panel's final selection.

All commissioned participants are required to enter into an agreement with the City before commencing work. The final selection and implementation of projects is entirely within the Art Commission's discretion. The selection panel and the Art Commission reserve the right to decline any or all submittals.

SELECTION CRITERIA

◊ Artistic excellence and technical competence of previous work, as illustrated in slides.

◊ Evaluation of the applicant's ability to work within the project's conceptual, material, structural and technical requirements.

◊ Evaluation of the applicant's ability to work within the perimeters of the Sanitary Fill Company Artist-in-Residence program.

◊ Ability of the applicant to fulfill the objectives of the Art Commission and its programs.

FAILURE TO COMPLY WITH ANY OF THESE APPLICATION PROCEDURES WILL RESULT IN DISQUALIFICATION FROM THE REVIEW PROCESS.

APPLICATION REQUIREMENTS

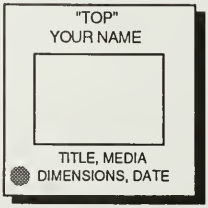
For individual artists:

◊ Original plus 4 copies of a narrative description of your conceptual approach to this project, limited to no more than two 8 1/2" x 11" sheets of paper. A graphic representation may be incorporated within the two page limit. Include your name at the top. You are encouraged to make an extra copy for your files.

◊ Original plus 4 copies of signed and completed application form, including an annotated slide list.

◊ Up to nine 35mm slides of previous work, inserted in a full-size plastic slide sheet. Glass mounted, bent or damaged slides that might obstruct the slide projector are not acceptable. Label each slide with your name, title, media, dimensions and date of completion. The top of the slide is to be indicated by the word "TOP." Number each slide to correspond to the accompanying slide script.

Place a red dot in the lower left hand corner of the mount (see example below). It is recommended that you submit duplicates, not originals.



◊ Slides of previous work will be judged on artistic merit and technical competence.

◊ Original plus 4 copies of current professional resume, not to exceed two 8 1/2" x 11" sheets of paper.

◊ A self-addressed envelope large enough to accommodate your slides, with appropriate return postage affixed for the return by regular U.S. Mail.

LARGE DRAWINGS, CARDBOARD or MODELS will not be accepted or considered.

DO NOT STAPLE OR BIND MATERIALS. Use paper clips only. All materials will be 3-hole punched and placed in notebooks for jury review.

For teams:

Teams must be headed by an artist, as supported by previous work.

Teams should submit all the above, PLUS:

◊ Original plus 4 copies of one 8 1/2" x 11" statement indicating your team approach.

◊ Up to nine 35mm slides of previous work for each team member.

◊ Original plus 4 copies of current professional resume for each team member

◊ A list of team members with addresses and telephone numbers. Designate a Team Representative.

ARTIST NOTIFICATION

FOLLOWING THE SELECTION of finalists, slides will be returned by mail. NOTE: results will not be released over the telephone.

DEADLINE

NO POSTMARK DEADLINE -- Proposals must be received by 5:00 PM, Friday, July 28, 1995. 5:00 PM. No Exceptions.

ADDRESS APPLICATIONS TO:

FRAMING CITY SITE, c/o San Francisco Art Commission, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102. Office hours: Monday-Friday, 9 AM-5 PM. The Art Commission cannot be responsible for materials lost in transit.

FOR MORE INFORMATION, CALL 415-252-2569.

IV

STAFF REPORT

DATE: April 11, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil

RE: Moscone Convention Center/Howard Street
Project budget: +/- $430,000

In December of 1994, the Moscone Center Selection Panel recommended 7 finalists to be invited for interviews in order to determine a single candidate for the project. The finalists are: Vito Acconci, R.M. Fischer, Sheila Klein, Justin Ladda, Cork Marcheschi, William Maxwell, and Buster Simpson.

The finalists meet in San Francisco for a briefing and interviews on April 18 and 19. The result sof the Panel's deliberations will be brought to the Visual Arts Committee meeting for its approval.

Members of the Selection Panel are:
Anne Healy, San Francisco Art Commission
Linda Blumberg, Executive Director, Capp Street Project
Renny Pritikin, Visual Artistic Director, Center for the Arts at Yerba Buena Gardens
Jacqueline Clemmons, Member, South of Market Neighborhood Association
Germaine Wong, Registrar of Voters, CAO's representative
Teresita Romo, Curator, Mexican Museum

Principle Advisors:
Bill Carney, Landscape Architect, Redevelopment Agency
Julie Burford, Ass't General Manager, Facilities Management, Inc.
Peter Gordon and Ronette King, Vice-Presidents, Gensler and Associates
John Elberling, Director of Projects, TODCO
Robert LaRocca, Landscape Architect, LaRocca and Associates
John Noguchi, Ass't Director, Convention Facilities Department

ACTION REQUESTED: Approval of the Selection Panel's recommendation of _____ to design and implement art work for Moscone Center at Howard Street, and authorization to the Director of Cultural Affairs to enter into contract with the artist for the development of a conceptual proposal, in an amount not to exceed $30,000, including all fees and expenses.

PROGRAMS
ART EDUCATION
CIVIC ART
ARTS & EDUCATION
FREE CONCERTS
ART PROGRAM

VOLUNTEER LEGAL SERVICES
SUITE 10
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

REQUEST FOR QUALIFICATIONS
ARTIST OR ARTIST TEAM
TO CREATE WORK OF ART
FOR MOSCONE CONVENTION CENTER/HOWARD STREET

APPLICATION DEADLINE: Applications must be received in the Art Commission office by September 9, 1994.

PROJECT SITE:
The George R. Moscone Convention Center, at Howard Street between 3rd and 4th Streets in San Francisco.

Howard Street is a one-way east-west thoroughfare bearing traffic from the edge of the Bay and the City's Financial Center into the Mission District. Between 3rd and 4th Streets, Howard Street is the drop-off point for the Moscone Convention Center and the surrounding Yerba Buena complex. A mix of low-rise buildings lines the street, anchored by the two glass-walled, canopied lobbies of the underground convention center, which face each other from opposite sides of Howard Street. Convention buses and trucks are ubiquitous in the area. At the height of its use, up to 60,000 pedestrians on a given day will use Howard Street, entering or leaving the convention facilities or the Yerba Buena complex.

George R. Moscone Convention Center and Yerba Buena Gardens
As the primary convention facility for the City and County of San Francisco, the George R. Moscone Convention Center hosts more than 1,200,000 people annually. The Center receives corporate and association meetings, conventions, and consumer and trade shows such as Mac World Expo, numerous medical and computer conventions, the Winter and Summer Gift Shows and the International Boat Show.

Moscone Convention Center has expanded recently to approximately twice its original size to provide some 630,000 square feet of meeting and exhibition space. Although most of the facility is underground, the two lobbies and a 9,000 sq. ft. ballroom are dominant architectural elements on the street.

Above and around the underground convention center, on the edge of the City's main transit artery at Market Street, Yerba Buena Center is characterized by a dynamic mix of uses and activities; art, culture, recreation, commerce and housing are combined in a single nexus, with Moscone Center at the core. Yerba Buena is the architectural wonderland

25 VAN NESS AVE. SUITE 240. SAN FRANCISCO, CA. 94102 TEL. 415.252.2590 FAX 415.252.2595

of the city. The three-square-block complex contains a large park designed by MGA Partners, (formerly Mitchell/Giurgola Associates), and the Center for the Arts, including a Visual Arts Center designed by Fumihiko Maki and a Performing Arts Center by James Stuart Polshek. The new home of San Francisco's Museum of Modern Art designed by Mario Botta is nearing completion, and plans are being finalized for a Children's Center at Howard and 4th Streets by Adele Santos and Paul Friedberg. Finally, San Francisco architects SMWM with landscape architects Hargreaves and Associates are in the early design stages for a major retail and entertainment complex on 4th Street.

PROJECT GOALS:
The goal of the art project at Moscone Center/Howard Street is to provide a sense of arrival, an entrance zone for Moscone Convention Center and Yerba Buena Gardens. Art at Moscone Center should provide a humanizing element, bringing warmth and human scale to the street. The Art Commission has envisioned sculptural work incorporating light which will act as a visual and conceptual link between the two convention center lobbies, and provide a presence both at night and during the day. However, the selected artist may explore all possibilities for enlivening the street.

BUDGET:
For the design and implementation of the project, and all related fees: $430,000.

SCOPE OF WORK:
The art budget will cover the following activities related to the design and completion of the work:

1. Meetings with City agencies, members of the neighborhood community and others with interests in the project to develop a conceptual proposal for the site.

2. Production of drawings, models, budgets and written materials as necessary to illustrate the proposal.

3. Attendance at meetings as necessary to present and receive approval of agencies, Boards and Commissions with jurisdiction over the site.

4. Completion of design development, working drawings and construction documents.

5. All insurances, including Fine Arts, Automobile and Personal Liability insurance and a Labor and Materials Bond.

5. Fabrication, transportation, installation and documentation of the work of art.

DESIGN AND REVIEW PROCESS:
The siting of art work on an existing city street is subject to intensive technical and public review. In addition to its aesthetic viability, the art work will be required to comply with all safety and engineering codes, and ADA requirements. All necessary permits must be obtained as well.

In order to facilitate review and approval of the artist's proposal, the Art Commission has formed advisory committees composed of city staff and community members. The committees will participate in the development of project guidelines and in the selection process. Its members will be available to advise the artist during the development of the conceptual proposal.

The Art Commission is responsible for the review and approval of the artwork. Depending upon the nature of the proposal, additional approvals may be required by other agencies and commissions including the Planning Commission, the Redevelopment Agency and the Board of Supervisors. The artist's presence during all public hearings regarding the proposal is essential to the success of this project.

SELECTION PROCESS:
Eligibility
The commission is open to all artists residing in the United States. Women and African/American, Latino/Chicano, Native American and Asian/Pacific Islander artists are encouraged to apply.

Qualifications and Selection Criteria
* Artistic excellence as evidenced by representation of past work in slides and other supporting materials.

* Appropriateness of artist's medium and style to the project goals and setting.

* Evidence of past professional experience adequate to meet project requirements.

* Demonstrated ability to design and complete a permanent public art work appropriate to the site.

* Availability to be present in San Francisco during the design and review process.

Procedure
Interested artists are asked to submit slides and other materials as noted below. Public Art Program curators will review and screen applications and will present an edited selection of candidates to a Selection Panel composed of artists, art professionals, a representative of the Art Commission, and staff from the Chief Administrator's office and Moscone Convention Center. Members of the project advisory committee will also be present during the screening. Following interviews with finalists, one candidate will be selected to design and implement an approved proposal.

APPLICATIONS:
To apply, please submit the following materials:

1. 20 slides of previous work, numbered and labeled.
2. Seven (7) copies of a corresponding slide list including title, date, media, dimensions, location if permanently sited, and project cost.
3. Seven (7) copies of your resume.
4. One (1) copy each of relevant reviews, artists' statements, etc.

Please submit written information on plain bond paper, stapled as necessary but not bound. Due to the nature of the selection process, video tapes will be screened only during interviews.

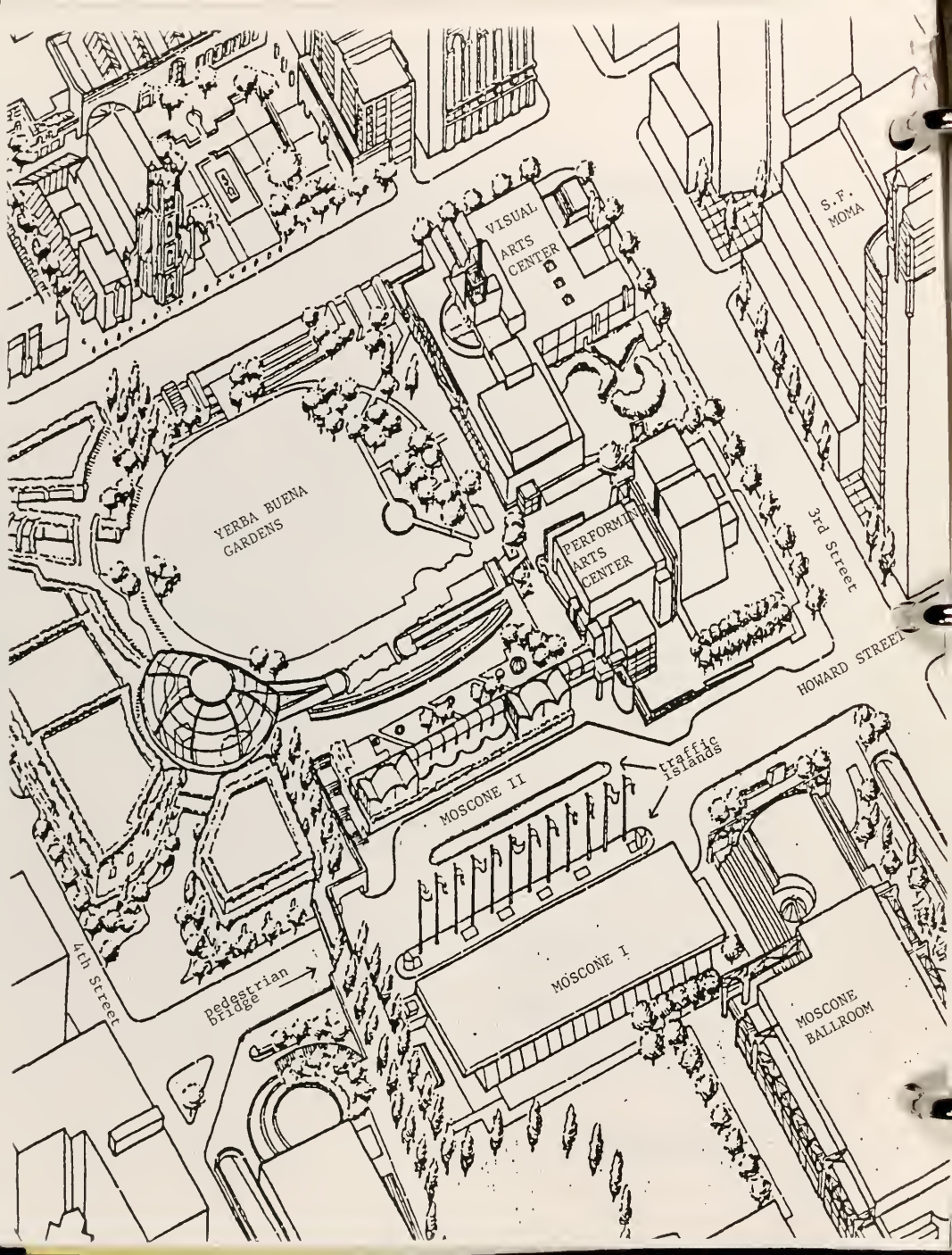
POTENTIAL TIMELINE:

Application Deadline:	September 9, 1994
Selection Panel Review:	early October, 1994
Notification of Award:	late October, 1994
Conceptual Design:	November, 1994 - March 1995

Concept Approval:	March - June 1995
Design Development:	March - September, 1995
Fabrication:	September, 1995 - June, 1996
Installation:	June, 1996

Please submit application materials to:

San Francisco Art Commission
Public Art Program
Att: Tonia Macneil
25 Van Ness, Suite 240
San Francisco, CA 94102


VISUAL ARTS CENTER
S.F. MOMA
YERBA BUENA GARDENS
PERFORMING ARTS CENTER
3rd Street
HOWARD STREET
traffic islands
MOSCONE II
MOSCONE I
MOSCONE BALLROOM
4th Street
Pedestrian bridge

VI

STAFF REPORT

DATE: April 11, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil

RE: Taraval Police Station
Project budget: $20,000

Construction on the remodelled Taraval Police Station is about 50% complete. Artist Arthur Gonzalez has designed a work of art for the station, however, upon visiting the actual site, he has become aware of new factors which will influence the effect of his design. Therefore the artist has requested that the Bureau of Architecture and the Art Commission consider revisions to the approved design.

Staff will present the artist's revised proposal at the April meeting.

ACTION REQUESTED:
Motion to approve the revised proposal by Arther Gonzalez for the Taraval Police Station.

STAFF REPORT

DATE: April 11, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: Millbrae Water Facility Public Art Project
Artwork budget: $130,000

BACKGROUND
In November of 1993, the Art Commission approved the selection of Jody Pinto to design and implement an art environment for the Millbrae offices of the Water Department. The project was on hold for a year, but was revived in 1994, at which time the Water Department offered to increase the available funding so that Jody's scope of work would include both the art work and participation with the project architect in the design of a 20-year phased master plan and program.

THE SITE
The Millbrae site, at 1000 El Camino Real, is an 11-acre facility containing administration offices, labs, engineering and mapping, workshops and warehouses to support the Water Department's suburban operations. It is an unusual presence on the El Camino strip, as much of the site is covered with trees, lawns and gardens.

PROJECT STATUS
During the last 6 months, Jody has worked with the project architect to develop the master plan and art concept for the facility. On April 4, the art concept were reviewed by department heads of the Water Department, who were unanimous in their support of the artist's proposal. As a result of her presentation, the artist was invited to take on design oversight of the renovation of the Pulgas and Sunol grounds. The renovation will incorporate ADA requirements and transition to drought-tolerant landscaping. By developing all three sites at once, the artist will be able to develop an over-all "look" for the Water Department, repeating the same themes and concepts in each area.

Staff will present the artist's conceptual proposal for the Millbrae Facility and request approval for design development and design services for the Pulgas and Sunol sites.

ACTION REQUESTED:

Motion to approve the conceptual proposal by Jody Pinto for art at the Millbrae Water Facility, and authorization to the Director of Cultural Affairs to enter into contract with the artist for design development in an amount not to exceed_____.

Motion to authorize the Director of Cultural Affairs to enter into contract with Jody Pinto for design services at Pulgas and

II B
II C

STAFF REPORT

DATE: April 11, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: San Francisco International Airport, Concourse G
Project budget: +/- $800,000

The Airport Art Steering Committee met on April 6 to review the proposals by Keith Sonnier and Kathryn Gustafson for Concourse G.

Katrhyn Gustafson
Following Kathryn Gustafson's presentation to the Visual Arts committee in March, she met with airport staff members who explained that the height and mass of the steel forms which she had proposed would not be acceptable to the airport. After considerable discussion, the artist agreed to revise her proposal to elevate the steel forms, so that there would be suspended at a height of 6 or 7 feet from the upper floor of the gate room.

The artist's revised proposal was presented to the AASC on April 6. The Committee voted to reject the proposal. Their decision was based on the belief that the intent of the piece had not been realized with the new design. Among the factors sited was the fact that the artist had not taken into account the effect of the necessary cabling and bracing required to meet seismic safety requirements, which would of course have a major visual impact. They felt that the proposal no longer embodied the original concepts of halo, and of the interaction of opposing forces, and that no new, compelling concept had replaced them.

Because design development on the Concourse is nearing completion, the Committee agreed not to support the development of a third proposal for integrated artwork. Instead, they recommended that the contract with Kathryn Gustafson be terminated and the resulting funds be used to finance projects on the two-story walls in the gate-rooms and other Concourse projects.

Kathryn has exhausted the original $15,000 budget for conceptual design, and has incurred an additional $2,877. in expenses to complete her revised proposal. Staff requests that the Committee approve an increase the amount of her contract by that amount, prior to terminating the contract.

ACTION REQUESTED:
Motion to reject the proposal by Kathryn Gustafson for artwork at SFIA Concourse G.

Motion to increase contract #2840011 with Kathryn Gustafson in the amount of $2,877.63 to reimburse for documented and approved expenses, followed by termination of the contract.

Keith Sonnier
The Visual Arts Committee in March approved the conceptual proposal by Keith Sonnier with the provision that more colors be added and a mock-up be presented before approval would be given to enter into design development.

The artist submitted new drawings which incorporate an additional color and depict the actual color effects more realistically, for review by the Airport Art Steering Committee. The Committee approved the artist's proposal and recommended that the artist begin design development.

A model of the proposal will be presented to the Visual Arts Committee at the April meeting.

ACTION REQUESTED:
Motion to authorize the Director of Cultural Affairs to enter into contract with Keith Sonnier for design development of artwork at SFIA Concourse G, for an amount not to exceed $20,000.

STAFF REPORT

DATE: April 11, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: Project Status Reports

1. 911 Center
The 911 Center Project is on hold pending the resolution of issues raised by the surrounding community regarding the impact of the project on their neighborhood.

2. Bayview Police Station
The Bayview Police Station project is on hold, pending the outcome of a new request for bids which was submitted recently.

3. Hospital Parking Garage
Construction of the Hospital Parking Garage is under way. Ann Chamberlain is currently completing the selection and preparation of materials for incorporation in glass block on four major walls in the garage. The fabricator of the GFRC wall panels is in the process of preparing a full-scale prototype of a panel, including the glass block and fiber-optics. Installation of the walls is scheduled for mid-December of 1995.

4. Muni-Metro Turnback Project construction fence murals
Three of the seven muralists have completed their projects on the MMTP construction fences. They are: The Precita Eyes Mural Center, James Morgan with Creativity Explored, and Rigo '95. The Port has raised safety concerns in relation to one of the murals by Rigo, which is located on Mission Street between Embarcadero and Steuart Streets. The UEB, which sponsored the project, has questioned the Port's findings, and is sponsoring an independent analysis of the potential traffic hazard. As far as the Art Commission is concerned, any decision regarding the mural is in the hands of UEB. Our agreements and contracts have given UEB complete freedom to alter the murals in any way.

5. Mission District Police Station
The DPW disability coordinator has expressed concerns as to the accessibility and potential hazard posed by the artwork Seven Dancing Stars" by Gary Dwyer. The artist has been contacted with a request that he cooperate in any decision to revise the art work or to provide materials such as brail and large-format texts for disabled people. He has stated that he is not interested in participating in the decision process.

Staff is currently researching the issues and possible alternatives, and will report to the Committee with a selection of possible actions for discussion.

Date: April 12, 1995

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Visual Arts Committee Reports

Re: Consent Calendar Item E.

The cost of making and installing the Sizzling Muni sign for an exterior application has proved far more expensive and laborious than artist Leonard Hunter anticipated when he estimated the cost of the project. In addition, he has provided the Art Commission with a comprehensive set of exhibition quality photographs that thoroughly document the construction process. I have a small contingency fund of $1,300 which I recommend awarding to Leonard Hunter in an effort to partially compensate him for his out-of pocket expenses.

Re: Consent Calendar Item F:

See attached report prepared for 3.31.95 meeting which was cancelled due to lack of a quorum.

Re: Consent Calendar Item O:

At the recommendation of the Visual Arts Committee, I employed the services of the spec writer for the Civic Center Court House to assist me in clearly writing the specifications for the artists' projects. I believe that this was money well spent and will save us headaches and heartaches in the future.

Re: Consent Calendar Item P:

Ron Johnson is an individual hired by the City Attorney's office to review the construction specifications for the Court House and to point out any potential conflict or lack of clarity in the directions given to the contractor. I felt that this kind of insurance against problems dealing with the interface of art and construction could only be beneficial to the Art Commission for the relatively small cost of $1,375.

Re: Consent Calendar Item Q:

Fiberstars will no longer install the fiber optic cable for the North Embarcadero. this work will now be done by Homer Olsen, the North Embarcadero General contractor for a fee of $7,100. Accordingly, we need to reduce the contract with Fiberstars by this amount.

Commissioners. Forgive my hand writing the remainder of this report. I'm not supposed to use my computer because a hand wrist injury.

Re: Civic Center Court House.

The artists have expressed their willingness to work with stone instead of terrazzo in the clerks corridor. They will either adapt their design to something that would work with stone patterning or develop a new design. The project was put out to bid with the artists' terrazzo design as an alternate as well as a stone floor design as an alternate. If you recall, at last months meeting, the Judges explicitly stated that it was the terrazzo material, not the design of the artists that they found inappropriate.

As of this date, I have not yet received a response from the Judges regarding the artists proposal. If this is not acceptable to them and if you wish to go along with their request to delete this as an artists' project, then I am recommending that the artists be compensated in the amount of $5,000 each. To date, the artists have only been paid $3,750 each for all of their work on this project, spanning 6 or 7 months. This fee was envisioned to be a "preliminary" design fee, but in truth, the scope of the artists' effort and involvement has been far greater than a $7,500 combined fee would warrant.

In fact, we typically pay individual artists a minimum of $15,000 for this level of work, if not more. The $5,000 additional compensation that I am requesting for each artist will be a good faith gesture to fairly compensate the artists for the tremendous amount of work that they have done. It will not begin to compensate them for the future work and fees that they were to have with the subsequent contract of $45,000, nor for the loss of the professional career development that would have resulted from having their work showcased in a major civic structure.

VISUAL ARTS COMMITTEE MEETING
Wednesday, April 19, 1995
3 p.m.
25 Van Ness Avenue, Suite 70

MINUTES

The meeting was called to order at 3 p.m.

Commissioners Present: Anne Healy, Bill Meyer, Dodie Rosekrans, Emily Keeler, Armando Rascon

Staff Present: Jill Manton, Susan Pontious, Tonia Macneil, Eleanor Beaton, Michele Liapes

I. Consent Calendar

A. Motion to approve payment of $236.50 to Joyce Kozloff as reimbursement for travel expenses to San Francisco regarding art project for the Airport International terminal.

B. Motion to approve final payment of $800 to Wang Po Shu for reimbursement of expenses for Fire Station #37.

C. Motion to approve payment of up to $1,000 to Jim Bernstein to spray acrylic lacquer sealer on column murals at Skilled Mental Health Nursing Facility.

D. Motion to approve honorarium of $200 to Mark McDonnell to develop an art proposal for Fire Station #39.

E. Motion to authorize payment of $1,300 to Leonard Hunter for additional costs incurred in adjusting the Sizzling Muni Sign for an exterior installation, and for photographic documentation of 19th Avenue Boarding islands construction process.

F. Motion to approve recommendation to waive art enrichment for handicapped access ramp at Laguna Honda Hospital.

G. Motion to approve final payment on Nayland Blake's design development contract in the amount of $10,000.

H. Motion to authorize the Director of Cultural Affairs to enter into fabrication and installation contract with Nayland Blake for an amount up to $7,545.00 for the "Constellation" project for the New Main Library.

I. Motion to authorize the Director of Cultural Affairs to enter into a fabrication and installation contract with Rocket Science for an amount up to $13,000 to fabricate brackets and install artwork for Nayland Blake's "Constellation" project for the New Main Library.

J. Motion to approve artwork by Larry Clark and Ira Watkins for poster series on Market Street kiosks.

K. Motion to approve artwork by Connie Hatch to be displayed at Caltrans Transbay Terminal as part of the Gerbode Foundation /Capp Street project.

L. Motion to approve MOCD mural projects by Johanna Poethig for Cohen Alley and by Jose Mesa Velasquez for Cypress Alley sponsored by the Mural Resource Center .

M. Motion to amend resolution #0306-95-170 to correct title for artwork purchased by Nick Quijano from "Chupa Quenepas" to "Dime Que Quieres."

N. Motion to approve Art Commission involvement in providing integral artworks for the lobby of the Aviation Archive and Library and an interactive artwork for the exterior of the facility with a budget not to exceed $500,000.

O. Motion to approve Memorandum of Understanding as amended between the Airport and the Art Commission regarding mutual responsibilities between the two agencies as it pertains to the Aviation Archive Library.

P. Motion to approve payment not to exceed $1,000 to Eileen Kopelson for her services as a spec writer for the Civic center Court House art projects.

Q. Motion to approve payment not to exceed $1375 to Ron Johnson for his services reviewing the specifications for the Civic Center Court House.

R. Motion to approve a modification to the agreement with Fiberstars, decreasing total amount by $7,100 for work which will now be performed by General Contractor for the Promenade Ribbon Project.

S. Motion to authorize staff to proceed with program and budget outlined for new Muni Key Stops Project.

T. Motion to approve a resolution of thanks to Cheryl Riley for her contribution to the Bayview-Hunter's Point neighborhood and the children of George Washington Carver School.

The Consent Calendar was approved as read
Motion: Commissioner Meyer
Vote: Unanimous

II. Airport

A. Presentation of Su-chen Hung's proposal for columns in immigration arrival areas.

Susan Pontious introduced artist Su-chen Hung's proposal for cast glass panels on two sides of long rectangular columns, 6 feet tall and 36 inches wide. She showed samples of both green and clear cast glass. Lettering saying "welcome" in different languages would appear and disappear through the glass, giving an angled effect. She said that the project had been approved by the Airport Art Steering Committee.

Motion to approve and authorization to enter into design development contract with Su-chen Hung for columns in immigration arrival areas.

Motion to approve: Commissioner Rosekrans
Vote: Unanimous

B. Presentation of revised proposal by Kathryn Gustafson for Concourse G.

Tonia Macneil reported that, following the last VAC meeting, Kathryn Gustafson's proposal had been reviewed by Jason Yuen to assess the client's reaction. Jason expressed strong objections to Kathryn Gustafson's original proposal for the location of the large metal magnet-shaped form, saying that it would obstruct the sight-line to the gate rooms and would be an attractive nuisance. He suggested that she could elevate the work so that it would no longer be unacceptable.

In response to Gustafson's revised proposal to raise the work six feet, the Airport Arts Steering Committee rejected it on the ground that she had not resolved the design problems. She had not taken into account the effect of the cables or the intensity of the black hovering mass. Also, given the lateness of the revised design, there was no longer time for a third proposal for integrated art work. The Steering Committee recommended that the proposal be rejected, the contract be terminated and the artist be paid for the extra work she had done.

Commissioner Healy said that she thought the committee had made the right decision, and that the artist had not thought the revision through since she had merely lifted the piece without any changes in the materials or design. The architects like the artist's idea of an oval space and will keep it.

Motion to reject revised proposal by Kathryn Gustafson for Concourse G, to terminate artist's contract, and to reimburse artist for expenses incurred in creating the revised proposal.

Motion to approve: Commissioner Meyer
Vote: Unanimous

C. Review of model by Keith Sonnier

Tonia Macneil announced that the Visual Arts Committee had previously approved Keith Sonnier's concept for the sterile corridor in Concourse G, pending revisions of color ideas and presentation of a mockup or other simulation of the proposal's effect. She and architect Jamie Baer of Group 4 presented the model submitted by the artist and said that the Airport Arts Steering Committee had approved the artist's proposal.

The space ceiling, which is 1000 feet long and 35 feet wide, is a wide V-shape to accommodate moving walkways on the floor above. The beams of the structure that passes through the ceiling are triangular. Neon light will define the transverse beams which pass through the V-shaped ceiling, the color sometimes shifting from one side to the other. A lighting fixture hanging from the center of the ceiling will cast a soft yellow wash across the ceiling. The viewer will see a glow at the light sources on the wall and on the floor. Baer said that she believed the proposal enhanced the architectural concept and broke up the corridor effectively.

Commissioner Rosekrans voiced a concern about people taking on the color of the light, and Baer answered that she thought the effect of the lighting would be an elegant, subtle one for an international airport. Susan Pontious said that the light was not strong, and that the effect was one of wall and floor surfaces reflecting pools of light.

In response to a question from Commissioner Keeler on how neon worked, Baer explained that it is a gas. The artist is focusing on red and blue, which have the longest life, and is considering green. The gas has no interaction with the glass so that it is very safe. Neon is a constant light intensity rather than something that can be adjusted.

Tonia Macneil explained that the artist will propose some kind of termination with light at either end of the concourse. Depending on the budget, there is an opportunity for a more distinct treatment that would be developed subsequently in design development.

In response to Commissioners' concerns about potential garishness, Commissioner Healy suggested that the effect would be a color shadow. Commissioner Rosekrans voiced a concern that the effect would be monotonous and said she wanted something more diversionary.

Commissioner Healy said that Keith Sonnier was internationally renowned for his work in light and neon. She expressed confidence in the outcome.

In response to a question from Commissioner Meyer about the 1000-foot yellow band, Jamie Baer said that it would be a yellow glow on the ceiling with the other colors, the red and the blue, coming up to meet it.

The presenters mentioned other work by Sonnier, such as a similar project in Munich, and Macneil said that the artist was working within a modest $400,000 budget for an extremely large space.

Motion to authorize the Director of Cultural Affairs to enter into contract with Keith Sonnier for design development of artwork at SFIA Concourse G, for an amount not to exceed $20,000.

Motion to approve: Commissioner Rascon
Vote for: Commissioners Healy, Keeler, Rascon
Abstain: Commissioners Meyer and Rosekrans

D. Review of proposal by Ik-Joong Kang for Concourse A

Susan Pontious described artist Ik-Joong Kang's work in individual hand-painted tile, combining different images in high-intensity color. She said that the architects had revised the plan for Concourse A to accommodate necessary structural braces, creating oval niches in the wall. Kang proposes to apply 6" by 6" tiles in the niches, and Pontious says the budget will allow the tiling in two of the four niches (approximately 9000 tiles).

In response to a question from Commissioner Rosekrans about the background to the high-intensity color, Pontious said that the niche space would be done within a border of white tile making the transition to the wall. Installation of the tiles will be random as opposed to a predetermined pattern. She suggested future presentation of sample drawings to show tile images and color, and to demonstrate the subtle harmony of the column in between the two niches and its relationship to the tiles.

Motion to approve proposal by Ik-Joong Kang for Concourse A and to enter into design development, pending approval from the Airport Art Steering Committee.

Motion to Approve: Commissioner Healy
Vote: Unanimous

III. Art Commission Gallery

A. Report on City Site selection and proposed projects by Anders Barth and Ian Pollock/Janet Silk

Jason Tannen updated the Commissioners on recent gallery exhibits. He began with slides of the current City Site exhibit by Chip Sullivan, whose two works there combine 17th and 18th century views of the natural world with modern technology. A slide of a recent window-space exhibit by John Amerati showed shadows of people walking along the street.

Tannen then reported on current City Site selection. He described proposed projects by Anders Barth and and the team Ian Pollock/Janet Silk. The proposal by Anders Barth is a human fingerprint on adobe brick. The artist would also set up an adobe brickmaking workshop in the rear of the site. Tannen showed slides of her work and called attention to the roughness, physicality and drawing quality. Ian Pollock and Janet Silk specializs in expanded media projects with social/cultural themes. They propose ananthropological model of a refugee camp in different kinds of signage.

Motion to approve Selection Panel choices for City Site and authorization to pay $1000 artist honorarium and $5000 materials budget for each project.

Motion to approve: Commissioner Meyer
Vote: Unanimous

B. Report on selection process for "Framing City Site" fence project and pool of panelists

Commissioner Meyer requested a separation of the panelist issue from the selection process. He said that the Ad Hoc Gallery Committee could easily agree on the panelists but that he was concerned about the selection process.

Tannen summarized the backgrounds of the panelists, who were Adrienne Fuzee, John Kriken, Marilyn Kuksht, Chip Sullivan, Michael Willis, Anita Margrill and Jaqueline Tripp.

Motion to approve pool of panelists for "Framing City Site" fence project to include: Adrienne Fuzee, John Kriken,Marilyn Kuksht, Chip Sullivan, Michael Willis, Anita Margrill and Jaqueline Tripp.

Motion to approve: Commissioner Healy
Vote: Unanimous

C. Discussion of Guidelines for "Framing City Site" fence project

In reference to the draft guidelines, Commissioner Meyer objected to the fact that architects and landscape architects had been excluded from participation as lead artists. He said that the fence had a two-fold function, both as a gateway to City Site and as an architectural element in Civic Center, and that an exclusionary approach was a mistake. Tannen stated that, in fact, no one was excluded from participation.

Commissioner Keefer said that the real objective was to come up with the highest artistic quality possible.

The Commissioners agreed to resolve the issue by eliminating the word "lead" from the guidelines, and to reword them to say, "Artists of various disciplines may apply as individuals or in collaboration with other artists."

Motion to approve guidelines for selection process for"Framing City Site" fence project as amended.

Motion to approve: Commissioner Healy
Vote: Unanimous

D. Report on Gallery

Tannen reported that the gallery would be housed in the former MOMA Bookstore space in the War Memorial Veterans Building, effective July 1, 1995.

IV. Moscone Art Project

Tonia Macneil showed slides of the work by finalist R.M. Fischer, who was the selection panel's unanimous choice. This was the result of a two-day-long interview/orientation process in which the artist candidates had been asked to show how their past work might be of some relevance to the Moscone project, and to describe possible approaches to the project. After deliberation, R.M. Fischer was selected because of his professionalism, experience with projects of similar scope, and the suitability of his artistic aesthetic to a convention site. Fischer works with pre-existing architectural conditions, augmenting them with sculpture elements that often incorporate clocks, lighting and an art deco aesthetic.

Motion to approve Selection Panel's recommendation of R.M. Fischer to design and implement artwork for Moscone Center at Howard Street, and authorization to the Director of Cultural Affairs to enter into contract with the artist for the development of a conceptual proposal, in an amount not to exceed $30,000, including all fees and expenses.

Motion to approve: Commissioner Rosekrans
Vote: Unanimous

V. Millbrae Water Facility

Tonia Macneil, in collaboration with the Project Architect Kent Ford, showed the master plan developed by artist Jodie Pinto for the 12-acre site. Pinto proposes a four-pronged art project, which is completely integrated into the Master Plan. The first part consists of an undulating wet-dry river system through the sloping site and emphasizes the flowing quality of water. The idea is to create a place where employees and the public will want to spend time. The second is a xerascaped path system that would serve as a public education tool. The third, a treatment in the central lobby, would reference the huge pipes that carry water. The terrazzo floor pattern would also refer to water storage and transportation as well as to the ideas outside. The fourth would be bridge element at a 42-inch height. A granite slab references the water's Sierra origin, and stainless steel tubing would bring water from a higher level to a lower one.

Macneil said that the Water Department was so receptive to the work that it had asked the artist to work on landscaping as well. She emphasized the positive outcome of the project and the potential for other large-scale projects that would generate art-enrichment funds.

Motion to approve the conceptual proposal by Jodie Pinto for art at the Millbrae Water Facility, and authorization to the Director of Cultural Affairs to enter into contract with the artist for design development.

Motion to approve: Commissioner Healy
Vote: Unanimous

VI. Mental Health Facility

A. Installation of Column Murals

Susan Pontious presented a series of photos that documented canvas murals of soft landscaped scenes that will be applied to columns for the day rooms. The project has already been approved and is ready for installation.

Motion to approve installation of column murals for Mental Health Facility.

Motion to approve: Commissioner Rosekrans
Vote: Unanimous

B. Wall Relief "Games of the World"

In discussing Hilda Shum's 28-foot wall relief "Games of the World," Susan Pontious said that the artist had made color changes that differed significantly from the original approved maquettes. When she reviewed the project again, she noted major improvement, and said she would return for an additional viewing on Monday, April 24.

Commissioners Healy and Rascon said that they would accompany Pontious.

Commissioner Healy suggested that the following motion be moved to Committee Reports on the Full Commission agenda.

Moved to Visual Arts Committee Reports:

Motion to approve Hilda Shum's wall relief "Games of the World" for installation.

VII. Caltrans Project at 5th Street

Eleanor Beaton said that, although Caltrans is not required to submit art projects to the Art Commission for approval, the agency has expressed a wish to work with the Commission in a collegial manner because of the lack of art experts on its own staff. She presented models of three projects for the 5th Street off-ramp.

The Commissioners discussed the possibility that the works could be interpreted as Art Commission projects and declined to endorse the sculptures. They also discussed the possibility of a Commissioner or staff member serving on the Caltrans art committee, and they expressed their wish to communicate their interest in working with and/or helping Caltrans with public art projects in the future.

VIII. New Business

Discussion of auction to benefit artists in Kobe, Japan

Commissioner Meyer discussed the upcoming May 13 auction to benefit artists in Kobe, Japan. He said that the sponsors had persuaded a large number of artists to contribute. Whatever funds are raised will benefit Kobe artists, and the Art Commission is not being asked to do anything other than endorse the concept.

Commissioner Healy mentioned the need for process if money is to be awarded. Commissioner Meyer said that the auction organizers were working on that issue.

IX. Staff Reports

A. Market Street Art in Transit

Eleanor Beaton introduced two forthcoming projects for the Market Street Art in Transit Program. One will be an aerial performance by the Zaccho Dance Theater at the Ferry Tower. The other will be a series of of Friday lunchtime theater performances by Teatro Sabor aboard the Mexican bus.

B. Promenade Ribbon Project

Jill Manton announced that the Art Commission would receive $50,000 from DPW for cleanup and repair of the Promenade Ribbon Project after July 1, 1995. She is working on the possibility of developing skateboarding space on the Embarcadero so that skateboarders will leave the ribbon sculpture alone. She reported on the quality of workmanship and progress of construction under the North Embarcadero contract and said that it was proceeding well.

Historic and Interpretive Signage Project

Jill Manton reported that the Bay Trails signage component was now to be fabricated and installed under the contract with the artist Michael Manwaring instead of through the DPW contract with Homer Olsen. Because of this change, she will request a modification of Michael Manwaring's contract in the amount of $50,000 to be voted on at the May 1, 1995 Art Commission meeting.

The meeting adjourned at 6 p.m.

Submitted by Michele Liapes
Michele Liapes, Program Assistant

MAY

SAN FRANCISCO ART COMMISSION

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art
Street Artists Licenses
Suite 70
415 252 2581

A G E N D A

VISUAL ARTS COMMITTEE MEETING
Wednesday, May 17, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. **Consent Calendar**

A. Motion to approve Secession gallery's project "Temporary Public Monuments, and to approve Andre Kreft's "Proposal for Claude Lane" and Martha Schlitt'e "Proposal for a S.F. Monument" projects as part of Secession Gallery's "Temporary Public Monuments Exhibit.

B. Motion to support the "Search Light Project: Conversations on the Criminal Justice System," an artist-initiated project organized by Richard Kamler and Mel Henderson.

C. Motion to approve contingency travel budget of $8,500 for Albert Paley for the Civic Center Court House Project.

D. Authorization to increase contract with Stanley Saitowitz for costs associated with driveway repair, concrete steam cleaning and graffiti protection for promenade ribbon on the South Embarcadero for an amount not to exceed $50,000, and to extend completion date until June 30, 1996.

E. Motion to rescind Art Commission resolution number #0403-95-212 approving conceptual proposal and design development of an artwork by Kathryn Gustafson for the San Francisco International Airport, Concourse G.

F. Motion to authorize the Director of Cultural Affairs to enter into contract with Keith Sonnier for preparation of construction documents for artwork at SFIA Concourse G, for an amount not to exceed $30,000.

City and County of San Francisco

25 Van Ness Ave. Suite 240, San Francisco, CA. 94102 tel. 415.252.2590 fax 415.252.2595

G. Motion to rescind Art Commission Resolution Number 0207-94-135, which was replaced by Art Commission Resolution Number 0501-95-283 regarding the Historic and Interpretive Signage Project.

H. Motion to approve mural proposal by Dennis Hanaguchi/Japan Art and Media Workshop sponsored by ABC Parking Corporation for the Moscone Center Parking Garage.

3:05 II. **Duboce Control Tower/MUNI Key Stops**
Jill Manton, Larry Fitzgerald, MUNI,
Hannah Silverman, MUNI
Discussion of Art Enrichment for the Duboce Control Tower and Key Stops, and authorization to proceed with project.

3:25 III. **Fire Station #39**
Susan Pontious
Approval of glass sample.

3:30 IV. **New Main Library**
Susan Pontious
A. Increase of Alice Aycock's contract up to $9,000 for painting of conical stairs.

B. Motion to authorize the Director of Cultural Affairs to enter into contract with Alice Aycock for up to $50,000 to fabricate and transport the hanging spiral sculpture for the New Main Library.

3:45 V. **Civic Design Collection**
Debra Lehane
A. Discussion and approval to proceed with consideration of potential site along Brotherhood Way for Bufano statue titled "Peace."

B. Consideration and possible acceptance of gift of paintings to the Civic Art Collection by artist Jean Hyson.

3:55 VI. **Muni Metro Turnback Project Construction fence murals**
Jill Manton
Request to provide honorarium of $600 to Rigo '95 for revisions to mural design at MMTP construction fence.

4:05 VII. **Ocean Beach Terminal Art Project**
Eleanor Beaton
Request for approval of final artist for project.

4:15 VIII. Airport
Susan Pontious
A. Report on response by Airport Commission to proposals by James Carpenter, Su-Chen Hung, Lewis deSoto, Ann Preston and Keith Sonnier.

B. Approval to enter into contract with Tim Perkis for up to $7,000 for consulting services on media projects.

4:30 IX. Civic Center Court House
Jill Manton, Judge Michael Hanlon, Judge Barbara Jones, Ross Drulis Architects
Discussion and decision for Civic Center Court House First Floors Clerks' Corridor Project proposed by Nori Sato and Bill Maxwell.

5:00 X. New Business

5:15 XI. Staff Reports
A. Collections
B. Historic and Interpretive Signage Project
C. Market Street Art in Transit
D. Promenade Ribbon Project
E. Library
F. Mission District Police Station
G. Hospital Parking Garage

5:30 XII. Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and Individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415)554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415)252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

VISUAL ARTS COMMITTEE MEETING
Wednesday, May 17, 1995
3:00 P.M.

M I N U T E S

Commissioners present:
Anne Healy, Chair
Amity Keeler
William Meyer
Armando Rascon
Dodie Rosekrans

Staff Present:
Eleanor Beaton
Jill Manton
Susan Pontious
Debra Lehane

1. Consent Calendar
The consent calendar was amended as follows:

A. Motion to approve Secession Gallery's project "Temporary Public Monuments, and to approve Andre Kreft's "Proposal for Claude Lane" and Martha Schlitt'e "Proposal for a S.F. Monument" projects as part of Secession Gallery's "Temporary Public Monuments Exhibit.

B. Motion in support of the "Search Light Project: Conversations on the Criminal Justice System," an artist-initiated project organized by Richard Kamler and Mel Henderson.

C. Motion to approve contingency and travel budget of $8,500 for Albert Paley for the Civic Center Court House Project.

D. Authorization to increase contract with Stanley Saitowitz for costs associated with driveway repair, concrete steam cleaning and graffiti protection for promenade ribbon on the South Embarcadero for an amount not to exceed $50,000, and to extend completion date until June 30, 1996.

E. Motion to rescind Art Commission resolution number =0403-95-212 approving conceptual proposal and design development of an artwork by Kathryn Gustafson for the San Francisco International Airport, Concourse G.

F. Motion to authorize the Director of Cultural Affairs to increase the design development contract with Keith Sonnier by $10,000 to include construction documents for the artwork at SFIA Concourse G, for a total contract amount not to exceed $30,000.

G. Motion to approve mural proposal by Dennis Tanaguchi/Japan Art and Media Workshop sponsored by ABC Parking Corporation for the Moscone Center Parking Garage.

ACTION: Motion to approve the amended consent calendar.

MOVED: Keeler/ Meyer
VOTE: Unanimous

II. Fire Station #39

Susan Pontious presented a sample of the glass Mark McDonnell is proposing to use for the rondelle in Fire Station #39. She reported that she and the architects, artist, and Chief Lynch looked at both the blue/yellow sample and a red/yellow sample. From a distance, the blue/yellow sample read best. She said that the artist will make several sample rondelles from which to choose.

ACTION: Motion to approve the blue and yellow sample glass for Fire Station #39.

MOVED: Meyers/Healy
VOTE: Unanimous

III. New Main Library

A. Conical Stairs

Susan Pontious requested that Alice Aycock's contract be increased up to $9,000 to provide for final painting of the conical stairs. Originally we had intended to issue a change order to have the General Contractor undertake this work, but his bid came in to high.

ACTION: Motion to approve an increase in the fabrication contract with Ayc. Ltd. (CT#284006) by up to $9,000 for painting the conical stairs at the New Main Library.

MOVED: Healy/Meyers
VOTE: Unanimous

B. Susan Pontious presented the model of Alice Aycock's hanging spiral sculpture, which is considered to be a companion artwork to the conical stair. She reported that she was getting bids for fabrication. Blakeway Metal Works had originally bid $46,000 at the time they bid the conical stairs. However, since we could not commit to the hanging sculpture at that time due to budget concerns, Blakeway has the opportunity to re-bid the project. Matt Gil also bid the fabrication, but that bid was $20,000 over budget.

If Blakeway's bid comes in out of reach, Pontious reported that she will have the motion authorizing entering into contract for fabrication withdrawn.

The Committee noted that they felt the bow truss appeared awkward. They suggested that the artist consider removing it if it is not needed for structural support.

ACTION: Motion to authorize the Director of Cultural Affairs to enter into contract with Ayc Ltd. (Alice Aycock) for up to $50,000 to fabricate and transport the hanging spiral sculpture for the New Main Library.
MOVED: Rascon/Keeler
VOTE: Unanimous

IV. Civic Design Collection
Debra Lehane

A. Bufano Statue/Peace

Debra Lehane, Civic Art Collection Manager, informed the Committee about the need to relocate the Beniamino Bufano statue titled Peace, located in the roadway of the International Airport. The roadway is scheduled to begin excavation in October. Ms. Lehane presented a photomontage of a small meadow located on the north side of Brotherhood Way between Juniper Serra and Lake Merced.and suggested that it might be a good location for the statue's relocation. Before pursuing the location further, however she was requesting the Committee's support. With the Committee's support she would formally contact the Department of public works for permission. The Committee supported the location and authorized Ms.Lehane to proceed.

B. Proposed Gift to the Collection

The Committee was shown slides of three paintings by artist Jean Hyson which are being offered to the Civic Art Collection. The Committee agreed to accept with gratitude the paintings *Ballein* and *The Wall*. Both paintings, dated 1968, are acrylic on canvas. The Committee recommended that the third painting titled *Quintessence* be offered to the Fine Arts Museum for possible acceptance to their collection. Should the Fine Arts Museum decline, the work will be accepted by the Art Commission.

C. Contract Modifications

Debra Lehane advised the Committee that there would be contract modifications under the Visual Art Committee's reports for objects conservators Genevieve Baird and Dale Kronkright to allow for the repair of the Henry Moore which had been vandalized and other works which need attention.

V. Muni Metro Turnback Project Construction fence murals

Jill Manton reported that the Port had requested a design modification in the mural painted by Rigo at Steuart Street on the Embarcadero. Apparently, there is some concern that the similarity of the colors and symbols used by Rigo to traffic signs might cause some confusion or disorientation for drivers going southbound on the Embarcadero Roadway. The artist has indicated his willingness to modify the mural and provided a sketch of his revised design. The Commissioners wanted assurance that the revised mural would be painted with the same level of professionalism and precision as the original.

ACTION: Motion to approve revised mural design by Rigo at Steuart Street on the Embarcadero and to authorize an additional payment of $600 for the changes the artist will make.

MOVED: Rason/Rosekrans
VOTE: Unanimous

VI. Ocean Beach Terminal Art Project

Eleanor Beaton presented a model and proposal by Ray Beldner, the artist recommended by the Selection Panel for the Ocean Beach Terminal Art Project. Ray proposed a series of large scale lucite or cast resin cut-out figures, representing icons from Playland, to be placed around the rectangular site. The figures will range from approximately 11 to 15 feet in height. Photographs from the Muni archives will be sandblasted or silkscreened onto the figures, as will text about people's remembrances of the old Playland.

Committee members noted that the model was not in scale, and requested that a revised model, in accurate scale, be made. In addition, Committee members requested more detailed research on the material to ensure that it has the capacity to withstand wind, elements, scratching, and will have the necessary durability for an outdoor site. The Committee also expressed an interest in having the sculptures lighted, if possible within the budget.

ACTION: Motion to approve conceptual proposal by Ray Beldner for the Ocean Beach Terminal Art Project and authorization to enter into contract with Ray Beldner for up to $45,250 subject to further research into and assurance of durability of proposed material, and submission of revised model in accurate scale.

MOVED: Healy/Rascon
VOTE: Unanimous

VII. Airport

A. Report on presentation to Airport Commission

Susan Pontious reported that she had presented the art proposals of James Carpenter, Lewis deSoto, Su-Chen Hung, Ann Preston, and Keith Sonnier to the Airport Commission. They had asked for time to review the proposals further before responding.

B. Request for approval to enter into contract with Tim Perkis

Pontious reported that Tim Perkis is the consultant we have been working with as part of Roger Berry's contract to advise us on the feasibility of media based projects. He has recommended becoming a part of the Airport's system for cable and fiber optics. We have requested 20 channels of cable and a fiber. Tim and Susan met with the communications people at the Airport, and they felt that this was feasible. We would like to contract with Tim now at an hourly rate to work with the technical people to determine the presentation sites.

ACTION: Motion to authorize the Director of Cultural Affairs to enter into contract with Tim Perkis for consulting services relative to media based projects at San Francisco International Airport for a total amount not to exceed $7,000.

MOVED: Keeler/Rascon
VOTE: Unanimous

VIII. Civic Center Court House

Jill Manton provided the Commissioners with background information about recent developments regarding the overall Court House project. Although there had been discussions regarding the possibility of having the artists, Norie Sato and Bill Maxwell either work in stone as opposed to terrazzo in the Clerks' Corridor, or work in terrazzo in another area of the building which might be more appropriate for this treatment or to have the ability to propose a completely new project, the current status of the Court House construction budget has necessitated that the Art Commission reduce the art enrichment budget in accordance with an agreement made

by Commissioner Healy. Ms. Manton reported that the Judges had requested that the Art Commission reduce the art program budget by 10% or $75,000. Ms. Manton stated that such a reduction would not be possible without impacting the projects which had already been approved and stated that the a possible option would be to delete the terrazzo project with the understanding that the artists be given additional compensation in light of the great effort they had made to develop a design that would meet with the approval of the judges and the architects. Judge Michael Hanlon reported on the status of the Court House construction bids and how this has necessitated a 10% cut in the construction budget. This translates to no furniture for the courtrooms nor for the Judges' chambers, as well as the elimination of bullet-proof glass in the courtrooms. Judge Hanlon further stated that the Judges are committed to protect and maintain the integrity of the other three art projects by Ann Preston, Lewis DeSoto and Albert Paley. He added that the Judges want to make certain that artists Norie Sato and Bill Maxwell have been fairly and adequately compensated for their work. Mark Cavagnereo, one of the project architects, commented that the architects had felt the need for an architectural unity in the materials and palette chosen for the main floor of this important civic building. He acknowledged how hard the artists had worked to try to accommodate the preferences and concerns of the Judges and the architects, but that ultimately the art project had made so many concessions to the architects, that it lost its conceptual basis. Commissioner Healy stated that if the Commission agreed to delete the terrazzo projects and a small amount of the contingency, it would be upon the condition of an absolute guarantee that there would be no further cuts requested of the Art Commission and that the other three projects would be built as designed. Commissioner Rascon was disturbed about the apparent conflict of this element of the art program and the architecture and requested that the issue be discussed and studied at another appropriate time. Both Judges Hanlon and Jones complimented Ms. Manton for her hard and competent work on the project.

ACTION: Motion to authorize the deletion of the terrazzo project by Norie Sato and Bill Maxwell for the Civic Center Court House with the stipulation that the artists receive additional compensation, the amount of which will be negotiated by staff, that the three other art projects planned for the Court House will be implemented as designed with no deletions, and that the Art Commission will not make any further reductions in the art budget beyond the balance

that remains for the terrazzo project after compensating the artists and a proportionate amount of the art program contingency.

MOVED: Rosekrans/Meyer
VOTE: Unanimous

IX. Staff Reports

A. Market Street Art in Transit

Eleanor Beaton advised Commissioners of two immediately forthcoming projects: Zaccho Dance in an aerial performance from the Ferry Building Clocktower, and a series of Friday Lunchtime performances aboard the Mexican Bus.

B. Promenade Ribbon Project

Jill Manton reported that she would appear before the Transportation Authority next week to request $110,000 to repair the Ribbon project, inclusive of concrete and driveway glass block repair, steam cleaning, graffiti coating and installation of "No Skateboarding" signs. She invited any interested Commissioners to join her in a meeting with a Skateboarding Task Force Committee she has established with representation from the several departments participating in the Waterfront Transportation Projects, residents of the Embarcadero and skateboarders. The objective behind the formation of this Committee is to discuss the possibility of establishing a skateboarding park in the Mid-Embarcadero Open Space. The Ribbon has proved to be unintentionally popular with the skateboarders. As a result of this use, substantial damage has been incurred and the police have not responded to our request to cite the skateboarders, in spite of a personal letter from the Art Commission Director and the installation of "No Skateboarding" signs.

C. Mission District Police Station

Jill Manton reported that staff will be meeting with the City Attorney who handles ADA issues to discuss what kind of modifications, if any, would be required for the artwork installed at the Mission Police Station. She mentioned that, to date, our contracts have no language contained in them regarding ADA compliance or requirements.

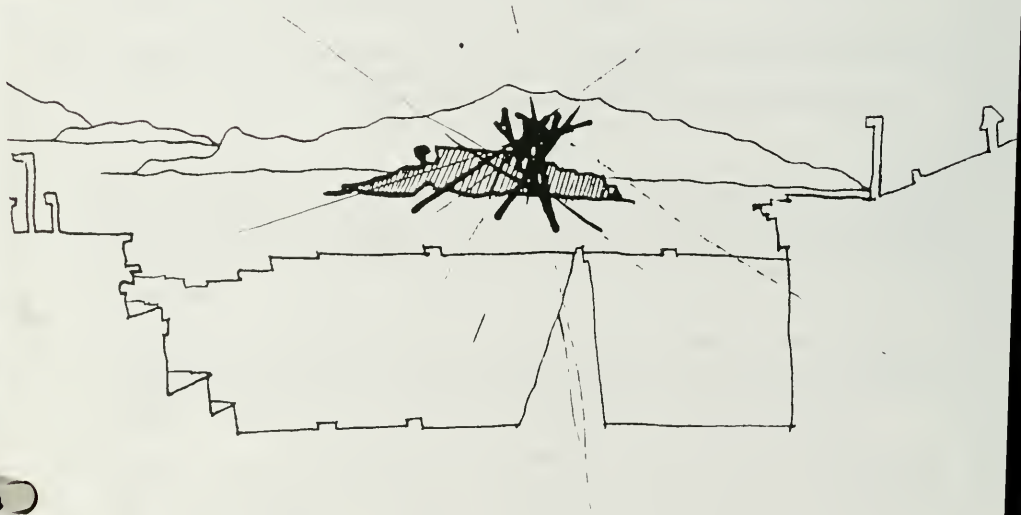
The meeting was adjourned at 5:30 p.m.

Submitted by _____
Eleanor Beaton, Curator

THE SEARCH LIGHT PROJECT

CONVERSATIONS ON THE CRIMINAL JUSTICE SYSTEM

AN ART EVENT



RICHARD KAMLER, DIRECTOR. 1586 27TH AVE. SAN FRANCISCO, CA 94122 (415) 566-3811

THE SEARCHLIGHT PROJECT

In October 1995, an interactive art installation will occur on and around Alcatraz Island. It will shed new light on one of America's most pressing and intractable social problems: how to deal with crime and punishment.

The Mission

Street crime and violence is an epidemic in the cities and towns of America. Citizens, lawmakers and the media are calling for tougher laws and longer prison sentences: the cruel, foolish and simplistic "three strikes and you're out" initiatives, and proposals to increase use of the federal death penalty on 60 more crimes abound. The irony is that our prison system long ago gave up any pretense of rehabilitating criminals and can clearly be seen for what it is -- a breeding ground for harder, tougher and angrier offenders . We do not believe that incarcerating American citizens, brutalizing and de-humanizing them during their incarceration and offering little or no support when they leave prison will turn the tides against crime and in the direction we want to go.

But, where do we go from here? Clearly the criminal justice system needs a complete overhaul. But before that can happen Americans must understand the cycle of crime and violence and its effects on *all* the participants -- the perpetrators and their families, the victims and their families, correctional officers, innocent bystanders and "the community." Deep personal understanding and awareness, not the panicked punishment-oriented slogans of the media, will lead to a personal responsibility, to compassionate and creative solutions to rehabilitation and reform, and to the time when we, finally, claim responsibility for our community!

I hear the cries and somewhere it has to stop; somewhere along the way our family values have gotten all messed up ...no one teaches values.

-Jean, white woman in her 50's; daughter, grandson and daughter's boyfriend murdered.

The Objectives

The time has come to look to our artists, to their imagination and their unique perceptions, for a way out. **THE SEARCH LIGHT PROJECT,** using Alcatraz Island as both place and raw material, will personalize and demystify this national dilemma by examining the criminal justice system through stories and images of victims and perpetrators.

The Search Light artists believe that it is only when we are willing to hear the stories , experience the art made by victims and perpetrators, that we can move toward a creative discussion and an exchange of ideas Alcatraz will be both symbol and location for a public dialogue that seeks new perspective on an ancient problem.

I was so aware how dangerous it was for African American men that I did everything but sign his name for [Desert Storm] because I felt that he would be safer in the military in a foreign country than on the streets of the U S We were so excited when he came back whole. In less than three weeks he was murdered on the streets.

-Reverend Clara, mother of U S Marine murdered in Richmond, Virginia.

THE SEARCHLIGHT PROJECT

The Installation

Alcatraz Island, with its historic prison buildings and the natural drama of its surroundings, attracts at least 3000 visitors daily, all coming to see a piece of national history. For the first time ever, during the two-month **SEARCHLIGHT PROJECT**, visitors will come to see an art installation that is provocative, complex, gut-wrenching and a call to action. America's past will merge with its troubled present in an installation that is intended to pave the way for ongoing discussion and community participation.

1. *The Light.* (Mel Henderson) Awash in light from various sources -- searchlights on barges, island based up-lighting, spotlight and arc-lights -- the entire island shines like a small intense sun. The buildings, the sky above and the bay waters surrounding the island are illuminated, creating a dazzling vision that, metaphorically, brings light to the murky issues surrounding incarceration.

2. *The Installation: A Table of Voices* (Richard Kamler). A long narrow table (40' by 2') of lead and gold leaf (elements that represent transformation from the ancient notion of alchemy) sits in a long narrow building on Alcatraz. A vertical sheet of glass bisects the table, much like it would in a non-contact prison visiting room. There are ten stations on each side of this table. Each station has a phone. Pick up a phone on one side of the table and hears the recorded real voice of a parent of a murdered child telling her story. Pick up the phone on the other side and hear the perpetrator telling his story. The intention here is to create a common ground; a context for communication and healing to begin.

3. *The Exhibition:* Surrounding the Table of Voices are paintings, drawings, sculptures, assemblages, photographs and memorabilia made by the keepers (correctional officers), the kept (prisoners) and victims telling their stories visually.

4. *A Performance: Where To Look For Refuge* is a multi-disciplinary performance piece including an active visual environment, dramatic text, music, song and movement being created by Joya Cory and Lauren Elder. Part of the impetus for *....Refuge* came from hearing the audio tapes of Kamler's interviews with parents of murdered children and with perpetrators of violent crime.

There is nothing you can do about it. You just go on. But I feel if I can ease someone else's pain a little bit.....

Brenda, African American woman, 40's, 19 year old son murdered.

"...prison simply has less distractions I'm in a locked cement box with an indeterminate sentence and a past which took two beautiful people off to where I want to know.."

Bill, inmate, 25 years to life.

THE SEARCHLIGHT PROJECT

The Symposium

As an extension of *A Table of Voices*, **THE SEARCHLIGHT PROJECT** will sponsor a multi-faceted symposium, or "community conversation" designed to answer the question, "How do we, ordinary American citizens, claim responsibility for our community's behavior and create ways to change our system of correcting and punishing?" The Symposium will be held in consecutive sessions and in several different sites around San Francisco creating a kind of community "think tank" for San Franciscans, visitors, leaders in the area of social change, representatives of victims groups, people from the correctional community, ex-offenders and other interested parties. The first stage of The Symposium will take place on Alcatraz within the actual cells; small, intense interactions will occur between experienced, professional and imaginative people. In each cell two people are talking; a video camera is recording the interaction; questions such as, "what do we do with people who break the social contract?, "how do we claim responsibility for our communities?, "what are the alternatives to incarceration?" etc. are being engaged. The following day community focus groups gather at various places throughout the City. They gather around "electronic bonfires" where the tapes made from the previous night will be shown continuously to stimulate conversation. These small discussion groups, designed to encourage the spontaneous generation of ideas, will lead to a larger session on the third and final day at Yerba Buena Center where the ideas can be pooled with the entire community and presented at large. We seek to imagine what it was like when we "used to have prisons."

I try to make the best of it. Keep her in my heart. Keep her alive. Tell her story.
Pearl, African American, 40's, 25 year old daughter murdered

Outreach

Follow up activities include a traveling exhibition of *A Table of Voices*, video and audio tapes focused at, and disseminated to, various community groups such as church groups, libraries, correctional officers training sessions, halfway houses, juvenile facilities, and a book produced from the interview tapes of parents of murdered children and the perpetrators. Study packets will include evaluation forms to enable the program developers to analyze the effectiveness of **THE SEARCH LIGHT PROJECT** and its outreach.

...Why did you shoot my daughter - why did you shoot her? If you thought she had money, why didn't you just knock her down? Why'd you take her life? How would you feel if someone took your child's life? Put yourself in my shoes.
Pearl, African American, 40's, 25 year old daughter murdered

Fiscal Sponsor

Headlands Center for the Arts, a tax exempt, non profit organization, is acting as the fiscal sponsor for **THE SEARCH LIGHT PROJECT.** All contributions are tax deductible and may be sent to Headlands Center for the Arts, Bldg. 944 Ft. Barry, Sausalito, CA 94965 and targeted for **THE SEARCH LIGHT PROJECT.**

THE SEARCHLIGHT PROJECT

Biographies of Core Personnel

Mel Henderson (Search Light Project Lighting Designer) a professor emeritus at San Francisco State University and a former fighter pilot in the U.S. Air Force in World War II, has been an important artist and teacher in the San Francisco Bay Area since the early 60's. He has been a part of major exhibitions at The Oakland Museum, the San Francisco Museum of Modern Art, the University Art Museum in Berkeley, the Museum of Conceptual Art in San Francisco, the Institute of Contemporary Art in Boston and the Newport Harbor Art Museum in Newport Beach, CA. In 1969 he began doing large scale "events" in response to the political and social climate of the times. The scale of Henderson's pieces and their settings (freeways, beaches, hillsides) generally involved hundreds of people, and touched hundreds more through media coverage with the magic of his imagination and the impact of his message. He has produced numerous large-scale events which with good humor and a twist of irony intrude into the status quo with such power they cannot be overlooked.

Richard Kamler (Search Light Project Director/Artist). Kamler's art has been confronting society's issues since 1974. In 1976 he created his first major installation, a full sized reconstructed section of a barrack from one of the death camp's from the second World War. Since then his installations, sound pieces and drawings have expressed his powerful and constant commitment to art as an agent for social change. Kamler has had exhibitions at the Magnes Museum, the San Francisco Museum of Modern Art, Long Beach Museum of Art, San Francisco Art Institute, Raw Space Gallery in Chicago, A.I.R. Gallery in New York. He exhibits internationally in Italy and Germany. He has received two National Endowment for the Arts Fellowships, two California Arts Council Artist in Residence awards, and an Adolph Gottlieb grant in 1990 for "20 years of mature work." He is a widely respected teacher and lecturer and has taught at the University of California, Davis, University of California Extension, John F Kennedy University and for the past fifteen years teaching art in prisons, jails and halfway houses He has been a Resident Fellow at Blue Mountain Center for the Arts in New York and at Ucross Foundation in Wyoming

Consult Curators:
Items #2, #3 for A.C. approval

SECESSION GALLERY

4301 Twentieth Street, San Francisco, CA 94114 ☎/fax [415]641-4967

Secession Gallery announces a series of "Temporary Public Monuments" to be on display April and May, 1996, at various locations listed below.

1. Loring McAlpin, Lone Stars

This is an age of monuments. For gay men, after more than a decade of the AIDS epidemic, this is particularly true. Not only have gay men watched lovers and friends grow ill and often die, but they have had to mourn a collective loss of freedom, the freedom to explore sexuality without risking life. Within the gay community, while demonstrators call for more balanced representations of gay and lesbian characters in mainstream films and TV, there has been a notable silence in celebrating the community's heroes, including those from gay sexual culture.

Gay porn's eroticization of men challenged the received notion that by definition pornography was a tool of male privilege which exploited women. On a personal level, gay porn allowed many who did not live in urban areas to see that their desire existed in a larger social world.

This monument to gay sexual culture confronts both mainstream's refusal to acknowledge homosexuality, as well as the fear among gay men to mourn the loss of sex without barriers. This monument embodies various strands of mourning, commemoration, and commitment to eroticism. Based on the Hollywood Walk of Fame, the promenade of three-foot square terrazzo panels will honor gay porn stars; some of those named have died, while others are active in the industry. The panels will function as a memorial to both specific performers and sex before HIV, as well as a celebration of sex today and its reinvention through safer sex. The stars will bring pornography into public space, invoking an "official" recognition of gay men and sexual diversity in the age of AIDS. Gay men will recognize the stars as part of their world, and non gay-identified viewers will be forced to imagine a celebrity system that doesn't include them.

Five to nine stars will be embedded in the sidewalk in the Castro neighborhood. Under consideration are two sites: the Cafe Flore, Market at Noe; and Josie's Juice Joint, 16th at Market.

2. Andre Kreft, proposal for Claude Lane

Text taken from Andre Kreft's book, The Bald Soprano will be written with paint directly on the street on Claude Lane in downtown San Francisco.

The names of Andre's sister, uncle, and cousins were all 'Claude' derivatives: Claudette, Claude, Claudine, Claude, and Claudia. In Eugene Ionesco's play of the same name, all the characters of the family are named Bobby Watson. No one can be individually identified. Confusion reigns and through absurdist dialogue, the story moves on.

In a classic example of dysfunction in the American family, Andre was never called by his given name. The proposed piece discusses the personal significance of the name 'Claude,' and creates a memorial to that name.

3. Martha Schlitt, proposal for a San Francisco Monument

Martha Schlitt is interested in the contradictions paprika contains for her. With it she both claims to be and denies that she is Hungarian. The only connection with her Hungarian ancestry is the slightest trace of paprika that her family uses in cooking. The paprika serves both as a sign of belonging and displacement.

Martha proposes to cover a public monument in San Francisco with paprika. Paprika, as a personal symbol of her lost culture, will obliterate the image of the public monument, symbol of her current status as an American citizen. It will be exhibited in the lobby of a civic building in San Francisco.

4. Jennifer Nelson, untitled Monument to Process (perform.)

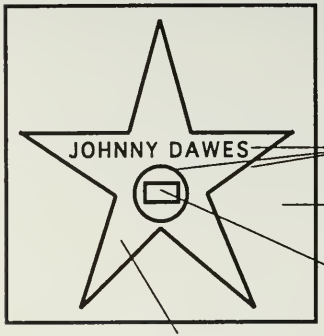
Jennifer Nelson proposes to present a process as her monument. It worries her that our society seems more interested in achievements than in a life process — that it is more interested in objects that in the experience of being human.

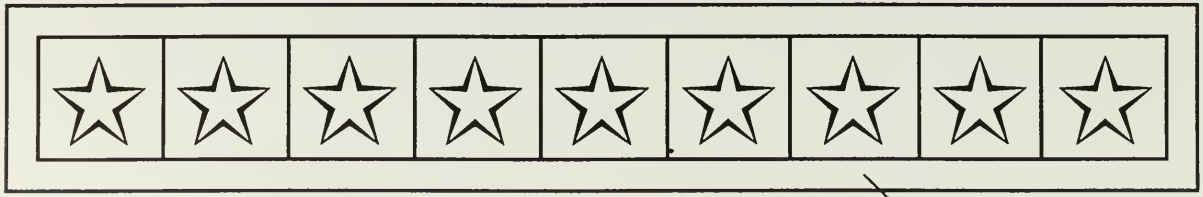
Jennifer proposes to crawl in a line down Market Street's sidewalk on her stomach, dressed in a business suit and heels. The movement will be a struggle and will take most of the day. She will wear a suit to represent a different kind of business — the business of process.

5. Suzanne Girot, The Mechanics Statue

Video artist Suzanne Girot grew up in San Francisco believing that her great-grandfather, Tony Alborelli, was the model for the figures on the Mechanics Statue, a 19th Century monument to industry. Last year Girot met another video artist, Barney Haynes, who says that the statue is modeled after his great-grandfather, John W. Pearson. Local historians have searched for information on the statue, but it appears that the records of its creation burned in the 1906 earthquake. This site-specific installation questions history, memory, and contemporary interpretation as they relate to the Mechanics Statue. How are stories passed down from one generation to the next? How are our monuments interpreted by those who happen upon them? What endures over time?

Installed in a nearby building lobby, this installation will feature three video monitors. One video relates the story of Suzanne's family, another presents the memories of Barney Haynes' family, and a third contains on-the-street-interviews with passers-by. The wall in the lobby will feature enlarged photos of the statues's dedication and historical text.





Lenth of installation = 28'8"
Width = 4'8"

10" surround in matching dark gray terrrazzo

JUNE

SAN FRANCISCO ART COMMISSION

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art
Street Artists Licensing
Suite 70
415 252 2581

A G E N D A
VISUAL ARTS COMMITTEE MEETING
Wednesday, June 21, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

A. Motion to approve artwork by Ruth Morgan for poster series for the Market Street Art in Transit Program.

B. Motion to approve artwork by Gretchen Vitamvas for poster series for the Market Street Art in Transit program.

C. Motion to approve mural design by Darryll Mar for mural sponsored by the Mural Resource Center at Ping Yuen Housing Project.

D. Motion to accept into the Civic Art Collection "Fish Tale," 1995, an aluminum sculpture with mosaic base, by Hilda Shum, commissioned for the S.F. Mental Health Rehabilitation Facility.

E. Motion to accept into the Civic Art Collection "Games of the World," 1995, a mixed media relief by Hilda Shum, commissioned for the S.F. Mental Health Rehabilitation Facility.

F. Approval to pay honorarium of $50 per 1/2 day to Selection Panelists for the Moscone Convention Center Public Art Project.

G. Motion to authorize the Director of Cultural Affairs to pay Ron Johnson up to $4,710.00 for specification review for the Sunnydale Pump Station Art Enrichment.

City and County of San Francisco

3:05 II. General Hospital Parking Garage
Tonia Macneil
Ann Chamberlain
Presentation and request for approval of artist's concept and final selection of images for the garage project.

[illegible] 2590 FAX 415 252.259[illegible]

3:25 III. Ocean Beach Terminal Art Project
Eleanor Bealon
Ray Beldner
Artist presentation of revised model and motion to approve start-up payment of $2600.00 for project.

3:40 IV. New Main Library
Susan Pontious
Alice Aycock sculpture: final decision on whether or not to proceed with hanging sculpture.

3:50 V. Airport
Susan Pontious
A. Report on Airport Commission response to project proposals

B. Review of proposal by Vito Acconci

C. Approval of up to $550 each for travel by Jill Manton and Susan Pontious to Denver Airport to view recently completed artwork and to interview staff about problems and pitfalls of the program.

4:20 VI. New Muni Project - 700 Pennsylvania
Jill Manton
Discussion regarding request for approval to allow Robert Catalusci, the artist previously selected for the Woods Muni Project, to work as project artist for the 700 Pennsylvania Project, which is proceeding in lieu of the Woods Project.

4:45 VII. New Business

Discussion of problems and issues facing the Public Art Program.

Discussion of Commission policy regarding Art Preservation Act.

5:30 VIII. Staff Reports
A. Sheriff's Facility
B. Collections
C. Market Street Art in Transit
D. Promenade Ribbon Project
E. Library
F. Mission District Police Station
G. Hospital Parking Garage
H. Gallery

5:45 IX. Adjournment

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, JUNE 21, 1995

MINUTES

Commissioners Present:	Staff Present:
Anne Healy	Jill Manton
Bill Meyer	Susan Pontious
Armando Rascon	Eleanor Beaton
Emily Keeler	Tonia Macneil

The meeting was called to order at 3:20 p.m.

I. Consent Calendar

A. Motion to approve artwork by Ruth Morgan for poster series for the Market Street Art in Transit Program.

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E. Motion to accept into the Civic Art Collection "Games of the World," 1995, a mixed media relief by Hilda Shum, commissioned for the S.F. Mental Health Rehabilitation Facility.

F. Motion to approve payment of honorarium of $50 per 1/2 day to Selection Panelists Renny Pritikin, Jacqueline Clemmens and Linda Blumberg for the Moscone Convention Center Public Art Project.

G. Motion to authorize the Director of Cultural Affairs to pay Ron Johnson up to $4,710.00 for

CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE. SUITE 240, SAN FRANCISCO, CA. 94102 TEL. 415.252.2590 FAX 415.252.2595

specification review for the Sunnydale Pump Station Art Enrichment.

ACTION: Motion to approve the Consent Calendar as read.
VOTE: MOTION: Commissioner Meyer
SECOND: Commissioner Keeler

II. General Hospital Parking Garage

Ann Chamberlain presented the 61 images she has proposed to adhere to glass block in the GFRC panels at the Hospital Parking Garage. She described the process of community involvement and the search for images, and explained the themes and values behind the project. A contingent of Hospital staff and community members recently reviewed the images and offered comments, which Ann will take into consideration as she finalizes her choice and presentation of images. The response of that group was very positive. They suggested that the images be displayed permanently in the Hospital and made into a calendar for sale and as gifts.

The Committee made additional suggestions and voted to approve the images as shown, with the understanding that final choice and configuration of the images has not yet been made.

ACTION: Motion to approve the preliminary 61 images presented by Ann Chamberlain for the General Hospital Parking Garage Art Walls.
VOTE: MOTION: Commissioner Rascon
SECOND: Commissioner Keeler

III. Ocean Beach Project

In response to the Committee's concerns about the durability of materials at the last Committee meeting, Ray Beldner presented a revised proposal for artwork at the Ocean Beach Muni terminus.

He has selected a new material, perforated stainless steel, which is reflective, indestructible and can be replaced, to form the framework of the five sculptures. Lighting will be vandal-resistant, in the ground a few feet away from the figures so as to light them from below. Articulation of the figures to show detail will be done with black epoxy paint sprayed on both sides. Photographic images and text will be etched on steel plates and attached to the figures at eye-height.

Sculptures will be situated on a new path configuration which will allow people the opportunity to meander through the space.

Issues which were discussed included the gauge of the steel, the effect of the limited dimensions of a sheet of steel, and configuring the structural forms to augment the design of the figures.

ACTION: Motion to approve the revised conceptual proposal by Ray Beldner for the Ocean Beach Project, and authorize a payment to the artist of $2500 in start-up costs.
VOTE: MOTION: Commissioner Healy
SECOND: Commissioner Keeler

V. New Main Library

Susan Pontious reported that Blakeway's bid to fabricate the hanging sculpture was $66,503 including bond. Alice Aycock had agreed to contribute $10,800 of her own funds toward the cost of producing the hanging sculpture. She reported that the Art Commission would contribute $55,703 towards the project, and that this would leave the Art Commission with a $9,000 contingency fund until the end of the project. She said that both she and Jill Manton felt this was adequate, and recommended proceeding with the project. The Committee agreed by consensus. Ms. Pontious reported that the Commission had already approved entering into contract for up to $61,000 for the hanging piece at the last Commission meeting.

V. San Francisco International Airport

A. Susan Pontious reported on the Airport Commission response to art proposals by James Carpenter, Su-Chen Hung, Lewis deSoto, Ann Preston and Keith Sonnier. They approved everything with the exception of Su-Chen Hung's video project. FIS will not allow live video projection into the sterile area. Also, the Airport would not allow the "Live from Embarcadero Center" on the video as it violates their ban on advertising. They also requested changes to Lewis deSoto's design. They did not want the arrows indicating wind patterns, and would like the continents indicated. Susan reported that the artist will have to redesign anyway for cost reasons, and is now looking at the arrivals lobby as a site.

B. Jill Manton requested approval to reimburse herself and Susan Pontious for travel expenses to visit and inspect the Denver Airport.

ACTION: Motion to authorize reimbursement of Jill Manton and Susan Pontious for airfare and travel expenses for the purpose of visiting and inspecting the new public art program at the Denver Airport and for meeting with the Denver Airport staff about the program.
VOTE: MOTION: Commissioner Meyer
SECOND: Commissioner Rascon

VI. New Muni Project - 700 Pennsylvania Street
Jill Manton explained that art enrichment for the 700 Pennsylvania Project was not mandated by law because the renovation of the building did not involve changing the footprint of the existing building in any way. Based upon an expression of community support evidenced at a recent meeting, Muni would like to allocate up to a maximum of $100,000 to have an artist work on the project. The Commissioners agreed to support Muni's recommendation to work with Robert Catalusci, the artist previously selected for the delayed Woods Facility Project, which is similar in scope to the Pennsylvania Street project. The Commissioners said that they would not guarantee that Robert Catalusci would be awarded the Woods Project commission when it finally goes forward. At that time, the Commission may choose to select another artist through a public competition.

ACTION: Motion to authorize the Director of Cultural Affairs to enter into a preliminary design contract with Robert Catalusci for the Woods Facility for a total amount not to exceed $15,000.
VOTE: MOTION: Commissioner Healy
SECOND: Commissioner Rascon

VII. New Business

A. Public Art Program Issues
Commissioners discussed the proposed Ordinance change and agreed that language should be added that provided that the total art enrichment allocation for each project should be not less than 1% and no greater than 2%.

The Commissioners also reviewed topics for inclusion in the Public Art Program Fact Sheet being developed by staff.

Staff and Commissioners engaged in a discussion of some of the critical issues facing the program and its future development. A suggestion was made to seek an allocation from the Executive Committee to continue Commission PR efforts. Commissioner Meyer suggested that, for example, when the Library initiates their PR campaign for the grand opening of the New Main, the Commission might work on a parallel track to garner positive press for the art program.

B. California Art Preservation Act
Jill Manton reported that the City Attorney had suggested that the Commission consider how they wished to respond to the California Art Preservation Act relative to artist's contracts. The Commissioners stated their position that when the art was integrated into the building or facility's construction, if due to programmatic changes, operational needs or safety, the building had to be changed and therefore, the artwork destroyed or removed as a consequence of that action, then they believed it was appropriate for the Commission to request that the artists waive their rights for protection under this law.

However, the Commissioners felt very strongly that in situations where the art was not integral to the building or structure, it should be removed or dismantled in accordance with the artist's instructions. They firmly stated their position that in these instances, the artists' rights should be protected by law and that our contracts must reflect this.

VIII. Market Street Art in Transit
Eleanor Beaton updated Committee members on the Market Street banner project and plans to process with a new series of banners designed by James Lambertus. Three other artists - Hideo Yoshida, Caryl Henry, and Richard Armstrong - had also been selected to do banner projects. Funds have been reserved for this next series, however, fundraising will be required in order to finance future banner series. Because future funding is uncertain, Beaton requested Committee approval to offer the selected artists an alternative opportunity, to each design a

poster series for the Market Street kiosks. Committee members agreed.

The meeting was adjourned at 5:45 p.m.

Submitted:

Tonia Macneil
Curator, Public Art Program

San Francisco
Art Commission Gallery
25 Van Ness Avenue • Suite 60
San Francisco, California • 94102
415-252-2569

July 28, 1995

FOR IMMEDIATE RELEASE
FOR MORE INFORMATION CONTACT:
ART COMMISSION GALLERY
Cheryl Coon
(415) 252-2569

ART COMMISSION GALLERY
NEW EXHIBITION SPACE
401 VAN NESS
Opening reception on October 6, 1995
5:00 - 8:00 p.m.

The San Francisco Art Commission Gallery is pleased to announce the opening of its new gallery space at 401 Van Ness, the former site of the SF MOMA Bookstore. The new exhibition space will be designed by Donna Schumacher, of X: architecture/Art. Schumacher has been practicing as a licensed architect for more than ten years; she also received a Master of Fine Arts in sculpture from the California College of Arts and Crafts. X: architecture/Art is the base for her architectural practice and installation art. She has exhibited her art work locally with the Lab, ProArts, Secession Gallery, and Works, as well as internationally with Desiring Practices in London. In 1994, Schumacher exhibited CYBER TOWERS: *Homes of AN Other Direction* as part of the Art Commission Gallery's Exploration: City Site program.

After being declared a seismic hazard, the San Francisco Art Commission Gallery was force to close its doors to the public in September 1994. As a municipal space, the gallery is unique in mission and purpose. It has been both an important exhibition entrée for emerging artists and a creative laboratory for established artists. It has spurred critical thought and dialogue by encouraging projects by independent curators. In addition to exhibitions in the new gallery, the Art Commission Gallery will continue to program events, installations, and nighttime projection projects in the gallery windows at 155 Grove Street. The City Site lot will also continue to provide a high-visibility venue for temporary site-specific installations.

The first exhibition in the new space is *Techné: artists who use technology* featuring the work of Elliot Anderson, Jim Campbell, Bruce Cannon, Marjorie Franklin, Hillary Kapan, Ed Osborn, and Sara Roberts. The exhibition runs from October 6 to November 18, 1995. There will be an opening reception on Friday, October 6 from 5:00 - 8:00. Gallery hours will be Thursday 12-7, Friday & Saturday 12-5:30.

For more information call 415-252-2569.

--30--

JULY

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

A G E N D A

VISUAL ARTS COMMITTEE MEETING

Wednesday, July 19, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

A. Motion to approve interim payment of $3,395 to Nayland Blake for fabrication of "Constellation" for new Main Library.

B. Motion to decrease contract #2840011 for Kathryn Gustafson by $1712.50 for a total contract amount not to exceed $19,167.50.

C. Motion to authorize the Director of Cultural Affairs to pay $1,100 to Hanscomb Associates, Inc. for services rendered to Kathryn Gustafson for artwork design for Concourse G, San Francisco International Airport.

D. Motion to authorize the Director of Cultural Affairs to enter into contract with James Carpenter Design, Inc. for final design development (Phase 1.3) of his sculptural light reflectors for the International Terminal of SFIA, up to $40,000.

E. Motion to accept into the Civic Art Collection "Column Vistas" #1 - #16, a set of 16 pigment on canvas murals by Hilda Shum and David Gordon, commissioned for the S.F. Mental Health Rehabilitation Facility.

F. Approval for final payment of $8,333.33 to Hiilda Shum on Contract #2840012 for the fabrication, transportation and installation of 16 column murals for the S.F. Mental Health Rehabilitation Facility.

City and County of San Francisco

3:05 II. **Promenade Ribbon**
Jill Manton
A. Discussion of project status

B. Motion to authorize the Director of Cultural Affairs to make payment to Glass Block Designs to "test" repair section of the Ribbon at Pier 38, up to $10,000.

C. Motion to authorize the Director of Cultural Affairs to make payment to John Winder as technical consultant to resolve existing design problems with Promenade Ribbon, up to $5000.

3:35.III. **Mid-Embarcadero Public Art Program**
Jill Manton
A. Discussion
B. Authorization to proceed with artist competition based on previously approved guidelines.

4:00 IV. **Sunol Facility**
Jill Manton
Discussion of possible waiver of additional art enrichment for Water Department's Sunol facility in lieu of fresco conservation at Sunol Temple.

4:20 V. **Airport**
Susan Pontious
A. Revised proposal by Ik-Joong Kang
B. Revised proposal by Vito Acconci
C. Approval of Karen Tsujimoto and Katherine Holland to serve as panelists for selection of artists for two-story gate rooms in Boarding Areas A and G.

4:50 VI. **Mission Library**
Susan Pontious
Revised proposal by Emmanuel Montoya

5:05 VII. **Mental Health Facility**
Susan Pontious
Approval of cost increase for design modification requested by client for George Gonzalez's "Wu Xing Pavilion."

5:20 VIII. **Discussion of proposed Harvey Milk Memorial**
Mike Hausch, Supervisor Ammiano's office

5:35 IX. **Staff Reports**

A. Sheriff's Facility
B. Collections
C. Market Street Art in Transit
D. Library
E. Mission District Police Station
F. Hospital Parking Garage
G. Gallery

6:00 X. **Adjournment**

ACCESSIBILITY INFORMATION

"Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities."

Full Commission Meetings, and Individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415)554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Lia Lerma in the Community Arts and Education Program at (415)252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415 252.2581

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, JULY 19, 1995

M I N U T E S

Commissioners Present:
Anne Healy
Armando Rascon
Dodie Rosekrans

Staff Present:
Jill Manton
Susan Pontious
Eleanor Beaton
Tonia Macneil
Rich Newirth

The meeting was called to order at 3:25 p.m.

I. Consent Calendar

A. Motion to approve interim payment of $3,395 to Nayland Blake for fabrication of "Constellation" for new Main Library.

B. Motion to decrease contract #2840011 with Kathryn Gustafson by up to $1812.50 for a total contract amount not to exceed $19,500.

C. Motion to authorize the Director of Cultural Affairs to pay $1,100 to Hanscomb Associates, Inc. for services rendered to Kathryn Gustafson for artwork design for Concourse G, San Francisco International Airport.

D. Motion to authorize the Director of Cultural Affairs to enter into contract with James Carpenter Design, Inc. for final design development (Phase 1.3) of his sculptural light reflectors for the International Terminal of SFIA, up to $40,000.

E. Motion to accept into the Civic Art Collection "Column Vistas" #1 - #16, a set of 16 pigment on canvas murals by Hilda Shum and David Gordon, commissioned for the S.F. Mental Health Rehabilitation Facility.

City and County of San Francisco

25 Van Ness Ave. Suite 240. San Francisco. CA. 94102 tel. 415.252.2590 fax 415.252.2595

F. Approval for final payment of $8,333.33 to Hilda Shum on Contract #2840012 for the fabrication, transportation and installation of 16 column murals for the S.F. Mental Health Rehabilitation Facility.

G. Approval of mural design by Daniel Galvez sponsored by MEDA for the Bartlett Street Parking Garage.

At the request of Jill Manton, the Committee added Item G to the consent calendar.

Motion to add Item G to the consent calendar.
MOTION: Commissioner Healy
SECOND: Commissioner Rosekrans
VOTE: Unanimous

At the request of Tonia Macneil, the Committee amended Item B.

The Consent Calendar was approved as amended.
MOTION: Commissioner Rosekrans
SECOND: Commissioner Rascon
VOTE: Unanimous

II. Promenade Ribbon Project

Jill Manton explained that a series of tests of different installation details for the glass blocks have been conducted on the North and South Embarcadero. After a 25-ton water truck was driven back and forth over the glass block, the conclusion was reached to work with a combination of neoprene, epoxy mortar and a Dow Corning sealant, based upon its ability to withstand extreme pressure.

Manton requested approval to pay Glass Block Designs for their work in conducting the tests.

Motion to authorize the Director of Cultural Affairs to make payment to Glass Block Designs to "test" repair section of the Ribbon at Pier 38, up to $3,000, including rental and use of the water truck.

MOTION: Commissioner Healy
SECOND: Commissioner Rascon
VOTE: Unanimous

Jill Manton requested authorization to pay John Winder as technical architectural consultant, for additional work related to the Ribbon Project. Winder has been working with the artist team, Commission and DPW to resolve many design problems over the last several months. He is currently developing design solutions to the skateboarding problem, a problem which has been very destructive to the Ribbon.

Motion to authorize the Director of Cultural Affairs to make payment to John Winder as technical consultant to resolve existing design problems with Promenade Ribbon, up to $5000.
MOTION: Commissioner Rascon
SECOND: Commissioner Rosekrans
VOTE: Unanimous

III. Mid-Embarcadero Public Art Program
Jill Manton reported on the results of the meeting between Commissioner Nakajo, Rich Newirth and Bill Lee. Rich Newirth has received a letter from Mr. Lee indicating his willingness to move forward with the proposed Mid-Embarcadero public art program, with oversight from his office.

The artists currently working on the Embarcadero Ribbon and Historical and Interpretive Signage Projects will enter into new contracts to collaborate with the CAO's design team to incorporate the ribbon and signage into the design of the Mid-Embarcadero area.

New artists will be hired to work with the design team on the open-space areas. The CAO's office will soon publicize the RFQ for the design team, therefore it is appropriate to begin artist selection as well. Manton proposed commissioning two artists to work with the design team to develop the open-space areas. The total budget for artwork will be $1 million, inclusive of administrative costs.

The final decision as to the roadway configuration will be made by the Board of Supervisors this fall, at which point design work will begin.

Authorization to proceed with artist competition based on previously approved guidelines, and approval of Walter Hood, Gary Garrels, Rene Yanez

and Katherine Reasoner as potential members of the artist selection committee.

MOTION: Commissioner Rosekrans
SECOND: Commissioner Rascon
VOTE: Unanimous

IV. San Francisco International Airport

Susan Pontious requested that two additional members be appointed to the selection panel for the two-story gate room art projects. Karen Tsujimoto and Katherine Holland have been working for the past year to evaluate the Art Commission's collection at the Airport and can bring expertise and in-depth knowledge to the selection process.

Approval of Karen Tsujimoto and Katherine Holland to serve as panelists for selection of artists for two-story gate rooms in Boarding Areas A and G.
MOTION: Commissioner Rascon
SECOND: Commissioner Rosekrans
VOTE: Unanimous

V. Mental Health Facility

The Project Manager, Phyllis Harding, has requested that the columns and corbels of the gazebo designed by George Gonzalez be painted so that they are more integrated into the palette of the gazebo. Gonzalez has agreed to painting the columns to match the building and the corbels to match the color of the gazebo roof.

In addition, Harding wishes to have a table in the gazebo so that it can be used for gardening activities. Although this is an alteration in the original intent of the gazebo, the Commission staff and the artist agreed to propose a solution. George Gonzalez proposes to design and build a circular table with a transparent top so that clients will have a working surface. Susan Pontious requested funds to implement the alterations.

Approval of cost increase of up to $5,000 for design modification requested by client for George Gonzalez's "Wu Xing Pavilion."

MOTION: Commissioner Healy
SECOND: Commissioner Rosecrans
VOTE: Unanimous

VI. Harvey Milk Memorial

The Board of Supervisors recently passed a resolution requesting that the Art Commission conduct a competition to select an artist to design a memorial to Harvey Milk to be located at Harvey Milk Plaza at Market Street and Castro.

There was general agreement that this should be handled in the same manner as our other public art projects-with an emphasis on public participation and open dialogue.

A budget and source for funding the project have not yet been identified. Commissioners agreed that the project would be a positive one, and directed staff to meet with Mike Hausch of Supervisor Ammiano's office to discuss the process involve in developing public art projects.

VII. Staff Reports

A. Moscone Convention Center

Jill Manton reported that the first visit of R.M. Fischer to San Francisco was delayed until after a meeting and presentation to the new CAO, Bill Lee. The initial meeting having taken place, Commissioners requested staff to move forward with implementing the project.

B. Sheriff's Facility

Susan Pontious reported that Conrad Solvig Company will do tests and provide a cost estimate to repair the paving as much as possible. Time is a factor, because the paving is inadequately sealed.

Other portions of the project have been affected by the City's ongoing dispute with the contractor. The grass on the plaza has not been maintained, and the heliostats are still not working. New photographic screens for the frit coating on the glass are currently being made, because the originals were inadvertently thrown out by the fabricator.

C. New Main Library

The Library's logo will be "carved" into the black granite slab originally intended for a work by Lothar Baumgarten. Susan Pontious has been researching a variety of
application methods, including hand-carving, laser cutting and sand-blasting. The least expensive option is sand-blasting, which has the advantage of providing greater line-width and thus a larger type-face. In

addition, the cost savings would enable the Commission to hire a graphic designer to lay out the design. Commissioners asked staff to bring samples of the various processes to the next meeting.

D. 911 Center

Tonia Macneil reported that she and Jill Manton will be meeting with the 911 Center project manager to discuss the project this Thursday. The next community meeting will take place on Monday, July 24, at 7:00 p.m. Public Art will be a topic at that meeting.

E. Gallery

Interviews for the new Gallery Director will take place on Wednesday the 26th of July. There will be a gallery walk-through on Thursday the 20th. A meeting has been scheduled for Thursday the 27th between Commissioners and Donna Leigh Schumacher, the architect working on the project. The purpose of the meeting is to discuss design ideas.

The meeting was adjourned at 5:45 p.m.

Submitted:

Tonia Macneil
Curator, Public Art Program

STAFF REPORT

DATE: July 12, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: 911 Center

911 Center

The 911 Center project is moving forward again, with a new building budget of $19 million, exlusive of design, demolition and site-preparation costs. The building alone would generate $380,000 in Art Enrichment funds, a significant increase from the current allocation of $140,000.

Project artist Cheryl Riley and I have met with the CAO's community liaison, Avis Jones, to explain Cheryl's concept for art and to discuss the posssibility of a youth employment program to run parallel to the public art program for the Center. Our initial thinking is that outside funding would be required for most of the employment program, however any portions related to design and implementation of the artwork would be paid by the art budget.

A draft project description for community involvement will be distributed at the July meeting. The concept grew out of conversations with the the Arts Education Program director, Sonia Grey, former director of the Community Arts and Education Program, and the artist. Additional ideas have been generated by staff. The final form of the program would be developed by staff, with input from the Commission, community and the CAO.

The 911 Center art program, along with youth employment and other art education and outreach components, would be a significant contribution to the neighborhood and the park. However, we are still seeking a positive response from the community, which has been skeptical of any imposed "contributions" to their environment. A community meeting will take place on July 24, when the artist and the program will be introduced.

We expect to present revised program guidelines for art enrichment to the Committee at the August meeting.

STAFF REPORT

DATE: July 12, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: General project progress

Hospital Parking Garage
Construction is continuing on the Hospital Parking Garage. Ann Chamberlain is continuing to finalize the images and text for the project. On Monday, DPW Construction Management and I will be meeting with the contractor to finalize the project budget and scope of work. There may be a small increase to the total project budget, which I expect will be picked up by the client.

Bayview Police Station
On hold

Millbrae Water Facility
Design Development contracts are being negotiated.

Mission District Police Station
Discussions have begun with the Police Department on implementation of ADA requirements for "Seven Dancing Stars" in the station lobby.

Moscone Convention Center
The Moscone Center art enrichment program will be introduced to Bill Lee following the presentation and tour of Commission facilities. Following that, we will schedule a visit to San Francisco by the artist, to be introduced to the community and begin research, probably in September.

SFIA Concourse G
Design development is in progress for Keith Sonnier's art work in the sterile corridor.

Taraval Police Station
Project is under construction. Installation of the artwork is expected between September and December of 1995.

Fire Stations #24 and #44
Installation of the art work is scheduled for Spring and Summer of 1996.

Date: July 11, 1995

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Visual Arts Committee Reports

1. Promenade Ribbon Project

We continue to have problems with this project. By June 30th, we were to receive a final design solution for the glass block installation from the engineering firm hired last month. Instead, what we received is the attached letter which basically says that they are withdrawing from the project for a variety of reasons which spell out liability.

After reviewing the engineer's letter with DPW, they decided to give me the time to conduct a test. We have proceeded to de-install the glass blocks at Pier 38 and re-install with a detail based upon the verbal, unofficial design and material information we had received from the engineers we retained. The installation has been completed and will continue to cure until Tuesday, July 18th. Then we will have a 2,500 gallon water truck drive back and forth across the Ribbon for a period of 8 hours in an attempt to simulate wear and tear, after which, we will release the water to test the seal.

I have a resolution before you to authorize payment to Judy Marocco of Glass Block Designs for labor and materials and to John Winder for his technical services in supervising the installation and drawing up the new design.

Funding to pay for these services and the cost of the North Embarcadero change order will come from the $110,000 allocation I obtained from the Transportation Authority for making improvements to the Ribbon and Signage Projects.

2. Re: Mid Embarcadero Public Art Program

Per the attached letter from Bill Lee, we've gotten a tentative "go-ahead" to proceed with the Mid Embarcadero Public Art Program. In addition to the Ribbon and Signage projects, there will be approximately $1 million for public art in the open space area. The CAO's office is issuing a RFQ for the Mid-Embarcadero Open Space and I'd like to have two or three artists lined up and ready to work with them from the inception of design. Last year, the Visual Arts Committee had approved the attached program for the Mid-Embarcadero and I'd like your authorization to move forth.
I will present a roster of potential jurors at the time of our meeting.

3. Sunol Water Department Fresco Conservation
I am waiting to receive more information about this subject which I shall convey to you at the Visual Arts Committee meeting.

Simpson Gumpertz & Heger Inc.

Engineers/Architects
San Francisco
Los Angeles
Arlington MA

221 Main Street
Suite 1500
San Francisco CA
94105-1934

Telephone
415 495 3700
Facsimile
415 495 3550

30 June 1995

Ms. Jill Manton, Director
Public Arts Program
San Francisco Art Commission
25 Van Ness Avenue, Suite 240
San Francisco, California 94102

Comm. 95553.00 — Consultation Regarding Waterproofing of the Glass Block Ribbon Along the North Embarcadero Waterfront, San Francisco, California

Dear Ms. Manton:

You recently requested that our firm analyze water intrusion problems related to the glass paver installation at vehicle crossing points along the Embarcadero and recommend a solution. Needless to say, the installation of glass pavers set in a concrete trench and backlit is unique and unusual. We have given the task at hand considerable thought and would like to express the following concerns.

- Experience with the installation of horizontal sealant joints show that they are prone to failure and require maintenance, especially in high traffic areas.
- The lack of a drainage system or other design provisions to remove water that enters the light trench will probably be an aesthetic and maintenance problem and may contribute to malfunction of the system.
- Imperfections in the substrate can effect the installation and performance of the glass pavers and sealant joints.
- Working with the existing design concept, current state of materials purchased, and a portion of the project completed considerably limits the options for reliable solution.

Given the existing constraints and limitation of time placed on our firm, we feel that we will not be able to provide you with a long term maintainable solution. Therefore, we believe any recommendation made at this time will not serve the parties involved or do justice to the project.

We pride ourselves on the high level of professional service we provide our clients and have given this problem considerable thought. But at this time we regret that we are unable to provide you with the assistance you require. It is unfortunate that we are left with this position and do not wish to cause you any undo harm or stress.

SGH

Please call us to discuss any questions you have regarding items mentioned in this letter.

Sincerely yours,

SIMPSON GUMPERTZ & HEGER INC.

Kevin K. Wilcock, A.I.A.

I:\DATA\95553\00GLAS\L03KKW01.WPD

WILLIAM L. LEE
CHIEF ADMINISTRATIVE OFFICER

July 7, 1995

Mr. Richard Newirth
Acting Director of Cultural Affairs
San Francisco Art Commission
25 Van Ness Avenue, #240
San Francisco, CA 94102

Dear Richard:

The Waterfront Transportation Projects Office, since its inception, has been very supportive of public art and we are proud of the progress that has been made to completing the WTP Art Program. The primary source of funding for these projects has been local (transportation sales tax), with one additional support from the federal ISTEA Transportation Enhancement Activities (TEA) program.

While Section 3.13 of the Administrative Code requires that up to 2 percent of the cost of new structures be used for public art projects, it does not specifically require this set aside for public roadways or transit projects. Nonetheless, the CAO's office has maintained a commitment to the WTP Art Program and has worked in a supportive manner with the Art Commission in completing those projects. We appreciate the efforts that have been made by the Art Commission staff to keep current project costs within the approved budgets.

In light of growing public concern about cost overruns in public projects, I am asking all project sponsors to examine their project budgets very carefully. For future art projects related to the WTP, you should not assume that the budgets will be automatically based on two percent of the total project cost. Rather, I want to continue our previous approach of review and negotiation of the art project based on their merit and cost effectiveness up to a maximum of two percent of the total project cost.

401 VAN NESS AVENUE, ROOM 402, SAN FRANCISCO, CA 94102
TELEPHONE 415-554-4851; FAX 415-554-4849

I will be pleased to discuss this issue with you further.

Sincerely,

William Lee
Chief Administrative Officer

cc: Rebecca Kohlstrand
Jill Manton

I will be pleased to discuss this issue with you further.

Sincerely,

William Lee
Chief Administrative Officer

cc: Rebecca Kohlstrand
Jill Manton

Mid- Embarcadero Proposed Public Art Program Parameters

OBJECTIVE

1. Have an artist or artists work as members of the Mid-Embarcadero design team for any and all future urban design efforts for the Mid-Embarcadero. This will ensure that the perception, ideas and sensitivity of an artist will be integrated into the design of the open space. This does not necessarily mean that a specific work of art will be designed by the participating artist during this phase of work.

A successful precedent for this kind of approach was demonstrated by Phases I and II of the Waterfront Transportation Projects.

Part of the scope of work for this artist or artists along with the other design team members will be the identification of specific opportunities and/or locations for commissioned works of art. The design team will also work with the artists from the Promenade Ribbon Project and Historical and Interpretive Signage Projects to determine how these projects interface with the Mid-Embarcadero Open Space Project.

GUIDELINES FOR COMMISSIONED ARTWORKS

Commission art projects that are integral to the design of the open space which compliment, enhance or unite the various components of the open space. In order to achieve this, the artist must start work during the schematic phase of the design process.

In general, the commissioned art works should:

* Have some relevance to the waterfront, its history ecology and/or San Francisco.
* Contain information that is symbolic or factual.
* Reflect the cultural richness of San Francisco.
* Synthesize form and function.
 1. If the artist is to design an element of the project that serves a functional purpose such as a bench, bollard, table, tree grate, drinking fountain, etc., then there should be agreement that the artist's design fee will be paid from the public art allocation and that the cost of fabrication should be charged to the architecture budget. If the design created by the artist is more expensive that than which would have been considered as standard by the City, then the above and beyond cost should be charged to the art budget. Any net savings to the overall project as the result of an artist's participation will be credited back to the art budget.

EXISTING ARTWORKS IN THE MID-EMBARCADERO

Recommendations/Considerations

In the Public Art Report commissioned as part of the ROMA Urban Design Study, it is noted that the DeAnza and King Carlos III statues are not site-specific to the waterfront. Since they were not designed for the sites where they are currently installed, their relocation will not violate any city, state or federal law. The statues could be relocated to other locations within the Mid-Embarcadero or to other parts of the City. This determination should not be made until a preferred alternative is identified and a preliminary design developed. The Art Commission will have to approve the relocation of the statues and funding will have to be allocated for this purpose. This same report also proposes the relocation of the Dubuffet sculpture in Justin Herman Plaza to allow for better pedestrian movement. This sculpture is the property of the Embarcadero Center and its possible relocation will require their approval.

Vaillancourt Fountain

If a possible modification of the fountain is to be considered with the artist's participation and approval, definite parameters in terms of budget and the nature of the modification should be established. If a future modification of the fountain is proposed and the funding for such a modification is to be allocated from the public art budget established for the Mid-Embarcadero Open Space Project, the Art Commission will have to approve the use of public art funding for this purpose. At some point, there may be a choice between a new public art program that is developed in conjunction with the CAC vs. a proposed improvement to the existing fountain unless funds not designated for public art are available for any future design modification of the fountain.

Existing Waterfront Transportation Integrated Art Projects

At the present time, the Promenade Ribbon Project and the Historic and Interpretive Signage Project are solely associated with the Roadway Project. The Ribbon is conceived to be a linear sculpture that will be 2 1/2 miles long upon its completion. To distinguish the Mid-Embarcadero segment of the Ribbon from its northern and southern Embarcadero counterparts, it may be appropriate for the Ribbon to introduce new elements or a different configuration in the mid-section. Depending upon which Roadway/Open Space alternative is selected, it may also be desirable for the Ribbon to extend into the open space. This decision should be made by the design team selected to design the Mid-Embarcadero Open Space and the Promenade Ribbon Artist Team.

The Historic and Interpretive Signage Project consists primarily of bronze plaques imbedded into the land and bayside promenades along with a series of elegant porcelain enamel pylons, vertical elements with a height of 13 feet. Because of the nature of this project and its popular appeal, it seems logical to extend this project into the Open Space as well as the Roadway sections of the Mid-Embarcadero.

Selection Process

All artist selections for all phases of the Mid-Embarcadero will be made as a result of public competitions to be conducted by the Art Commission. A selection panel of art and design professionals will be established as well as an advisory panel comprised of City staff and representatives from the Citizens Advisory Committee. All Art Commission selection processes and recruitment plans are approved by HRC prior to implementation.

Resources for this Report

Art Along the Waterfront: A Guide to Opportunities for Public Artists and Public Art on the Embarcadero of San Francisco, published by the California Arts Council, 1991

Waterfront Transportation Projects, Urban Design Phase II, Project Design Standards, Volume 6, Arts Program Guidelines

A Proposed Approach to Public Art for the Embarcadero Roadway Replacement Project by Tom Marioni, commissioned as part of the ROMA Urban Design Study, 1993

SAN FRANCISCO ART COMMISSION

* * * *PLEASE POST* * * *

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

ARTIST OPPORTUNITY
MUNI KEY STOPS ART PROJECT

Deadline for Applications: Friday, August 25, 1995
5:00 p.m
Applications to be received in SF Art Commission office
No Postmarks!

The S.F. Art Commission is seeking applications from artists who work in 2 dimensional media. **Four artists will be commissioned to create camera-ready artwork which will be reproduced into porcelain enamel panels on new Muni key stop boarding platforms.**

HONORARIUM:
Each commissioned artist will be paid an honorarium of $2,500 for the development of two preliminary design proposals and the production of camera-ready artwork for one final design.

BACKGROUND:
MUNI will build wheelchair accessible boarding platforms at 15 "key stops" along the J-Church, K-Ingleside, L-Taraval, M-Ocean View, and N-Judah streetcar lines. All 15 designated new key stops are on the surface, and each one consists of both an inbound and outbound stop for a total of 30 new accessible platforms. A standard key stop will include a ramp, varying in length from 30 feet minimum to 50 feet maximum, with a platform at the top of it. Ramp sidewalls will be constructed of ceramic steel - also referred to as porcelain enamel - a material which can be manufactured in color, and which can incorporate graphic art.

THE ART PROJECT:
The aim of the art project is to create a strong visual identity for all of the key stops transit lines.

Artists selected for this project will create two dimensional artwork to be reproduced on 2' x 10' ceramic steel panels incorporated into the boarding ramp sidewalls. Artist's panel design may use a total of three colors - one color for the background, and two additional colors for imagery. Depending on the length of the boarding platform, there will at least one, but no more than two artist-designed panels per platform. Art panels will be installed on the side of the platform facing the

City and County of San Francisco

sidewalk and will be visible to passing vehicular and pedestrian traffic. Panel design should make a graphically bold statement for optimum legibility in the context of the streetscape.

An artist will be assigned to each of the J, L and N transit lines. One artist will be assigned to work on both the K and M lines. Each transit line transverses a number of neighborhoods, with varying characteristics. Selected artists should thoroughly investigate and experience the neighborhoods served by their assigned transit line in order to generate artwork which is congruent with and responsive to the setting. Artists will be required to attend a meeting with community representatives prior to development of designs. Community members will also review designs before implementation of art panels.

Each commissioned artist will be asked to develop two design proposals. One design per artist will be selected, and the artist will be required to produce camera-ready artwork for reproduction of artwork into the porcelain enamel panel.

APPLICATION REQUIREMENTS:
All applications must include the following:

1) Resume, no more than 3 pages in length (submit 5 copies).
2) Slides of previous work (15 maximum), numbered and labeled. Please select slides of work which demonstrate your qualifications for this project. NOTE: Panel will review artwork as documented in slide format. Do not submit original artwork. Color xeroxes or catalogues may be included as supplementary material only.
3) Corresponding slide list, which details title, date, media, dimensions, location.
4) Self addressed stamped envelope for the return of your slides: use adequate packaging and postage. The Art Commission cannot be responsible for loss or damage to application materials.

OPTIONAL:
5) Artist statement, critical reviews and other materials may be included as supplementary materials.

Incomplete applications will be disqualified.
Do not submit a proposal at this time.

SELECTION PROCESS
Eligibility: Open to Bay Area artists, with preference given to San Francisco residents. Women,

African/American, Latino/Chicano, Native American and Asian/Pacific Islander artists are encouraged to apply.

Submissions will be pre-screened by curatorial staff to develop a list of qualified candidates for review by the Selection Panel. The panel will be comprised of two arts professionals, and a representative from the client agency, Muni Capital Projects.

The panel will select four project artists.

Qualifications and selection criteria

*Artistic excellence as evidenced by slides of previous work

*Appropriateness of artist's medium and style to the project intent and setting

*Availability to work within project time frame

*Ability to produce camera-ready artwork for fabrication.

The final selection of artists and implementation of design proposals is entirely within the discretion of the Art Commission. The Selection Panel and the Art Commission reserve the right to decline any or all of the submittals.

TIMELINE

Application deadline:	Aug. 25, 1995
Selection of artists:	Oct. 1995
Design Proposals submitted:	Jan. 1996
Camera-ready artwork completed:	Feb. 1996

All stages of the selection and design development process are subject to review by representatives of Muni and the Art Commission. Timeline is subject to change.

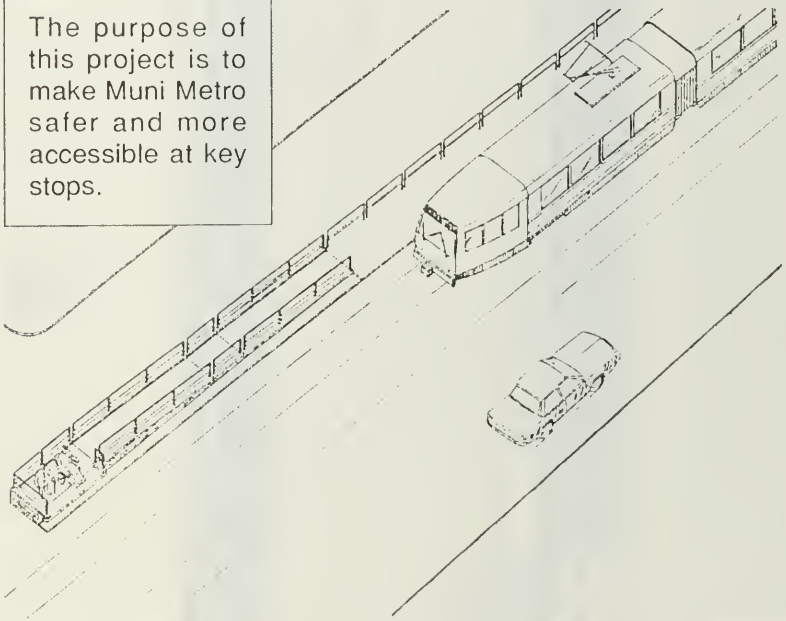
SEND APPLICATIONS TO:

Eleanor Beaton
ATT: Muni Key Stops Project
San Francisco Art Commission
25 Van Ness Ave., Suite 240
San Francisco, CA 94102

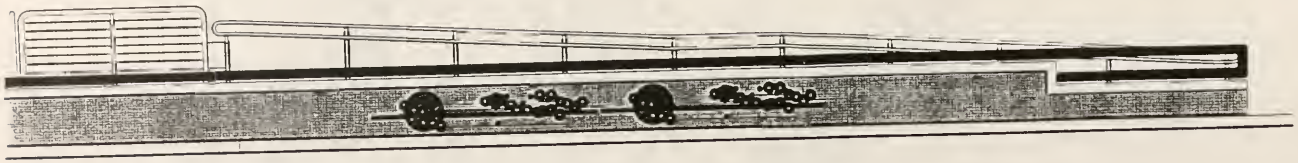
SAN FRANCISCO MUNICIPAL RAILWAY

MUNI METRO
KEY STOPS
PROJECT

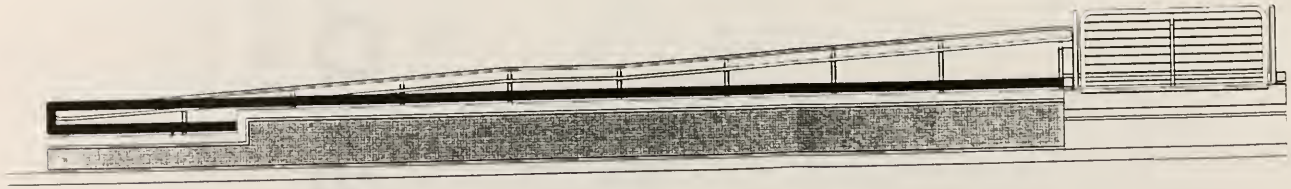
The purpose of this project is to make Muni Metro safer and more accessible at key stops.



Conceptual sketch of a typical key stop



ART PANEL ROADWAY VIEW



ART PANEL TRACKWAY VIEW

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART
STREET ARTISTS LICENSES
SUITE 70
415.252 2581

A G E N D A

VISUAL ARTS COMMITTEE MEETING

Wednesday, August 16, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

a. Motion to approve mural project by Johanna Poethig at the Episcopal Sanctuary and sponsored by the 509 Cultural Center and the Neighborhood Beautification Fund.

b. Motion to approve addendum to list of authors names for Nayland Blake's "Constellation" Project for the new Main Library.

c. Motion to approve delivery and installation of sculptural elements of Alice Aycock's conical stairway at New Main Library.

d. Motion to approve an artist honorarium of $5,000 to Donna Schumacher, architect, for continuing work on the new gallery at 401 Van Ness.

e. Motion to authorize the Director of Cultural Affairs to engage in a purchase order for $11,678 with Grime Busters to thoroughly clean South Embarcadero Promenade Ribbon and apply SLX100 by Proxoco, an antigraffiti sealant, if work is not performed through existing contract with Stanley Saitowitz.

3:05 II. Ocean Beach Terminal Project
Eleanor Beaton
Discussion of project status

3:20 III. Airport
Susan Pontious
Motion to approve Lewis deSoto's revised Terrazzo design for floor of arrival's lobby of International Terminal.

3:35.IV. Gallery
Cheryl Coon
Motion to approve payment of an artist honorarium of up to $8,500.00 for fabrication of the new gallery at 401 Van Ness to Peter Harris.

3:45 V. Collections
Debra Lehane
Tony Irons, Bureau of Architecture
a. Report on Miriam Simpson Mural, City Hall with possible motion to allow removal/ destruction of murl.

b. Report on relocation of Bufano sculpture *Peace* from SFIA. Motion to approve relocation of sculpture by Beniamino Bufano *Peace* from entry roadway of SFIA to meadow on north side of Brotherhood Way, west of Junipero Serra Blvd.

4:00 VI. Upcoming DiSuvero completion
Jill Manton
Motion to approve final sculptural form before painting.

4:10 VII. New Mission Project
Jill Manton
Approval of New Project Guidelines

4:25 VIII. Civic Center Court House
Jill Manton
a. Motion to authorize the Director of Cultural Affairs to enter into contract with Lewis DeSoto for $66,200 for the work he will produce for the Court House Jury Assembly Room.

b. Motion to authorize the Director of Cultural Affairs to enter into contract with Ann Preston for $63,400 for the work she will fabricate for the 4th floor Family Court waiting area.

4:45 IX. Staff Reports
a. Sheriff's Facility
b. Collections
c. Market Street Art in Transit
d. Library
e. Mission District Police Station
f. Hospital Parking Garage
g. Gallery

5:30 X. Adjournment

SAN FRANCISCO ART COMMISSION

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SUITE 70
415.252.2581

VISUAL ARTS COMMITTEE MEETING
Wednesday, August 16, 1995

MINUTES

Commissioners Present:
Emily Keeler
Armando Rascon
Bill Meyers

Staff Present:
Richard Newirth, Director
Eleanor Beaton
Tonia Macneil

The meeting was called to order at 3:45 p.m.

I. Consent Calendar

A. Motion to approve mural project by Johanna Poethig at the Episcopal Sanctuary and sponsored by the 509 Cultural Center and the Neighborhood Beautification Fund.

B. Motion to approve addendum to list of authors names for Nayland Blake's "Constellation" Project for the new Main Library.

C. Motion to approve delivery and installation of sculptural elements of Alice Aycock's conical stairway at New Main Library.

D. Motion to approve an artist honorarium of $5,000 to Donna Schumacher, architect, for continuing work on the new gallery at 401 Van Ness.

E. Motion to authorize the Director of Cultural Affairs to engage in a purchase order for $11,678 with Grime Busters to thoroughly clean South Embarcadero Promenade Ribbon and apply SLX100 by Proxoco, an antigraffiti sealant, if work is not performed through existing contract with Stanley Saitowitz.

ACTION: Motion to approve Consent Calendar.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE SUITE 240 SAN FRANCISCO, CA 94102 TEL. 415.252.2590 FAX 415.252.25

I. Art Commission Gallery

In order to complete the improvements to the Art Commission Gallery at City Hall in time for its opening in October, staff requested that the Commission pay an honorarium to artist/contractor Peter Harris to advise and supervise the construction work. In addition to advising, Mr. Harris will assume the construction liability and obtain permits and approvals. Staff requested that an honorarium of $8,500 be approved for this work.

Commissioner Meyer questioned the amount of the honorarium, stating that overhead and profit on a construction job is usually about 15% or less. Assuming that the construction will cost about $30,000, the honorarium should be no more than $4,500. The Committee requested that staff obtain a detailed proposal, including labor costs and materials, review the scope of work and price in light of their concerns, and adjust the amount of the honorarium accordingly.

ACTION: Motion to approve payment of an artist honorarium of up to $8,500.00 to Peter Harris, for administration and fabrication of improvements for the Art Commission Gallery at 401 Van Ness Avenue.
MOTION: Commissioner Keeler
SECOND: Commissioner Rascon
VOTE: Unanimous

II. Collections

A. Miriam Simpson Mural

Debra Lehane explained that the Art Commission has studied the feasibility of removing and saving a mural by local WPA artist Miriam Simpson, which is located in the Assessor's office of City Hall.

City Hall is undergoing seismic reinforcement and repair. current seismic upgrade plans call for removing the mural and the hollow-clay tile behind it and replacing with concrete blocks.

Tony Irons, of the Bureau of Architecture, and Eric Elsesser, of Forell/Elsesser Engineers, reported that a conservator has tested many different options for removal, however none have been successful. While it might be possible to remove the surface on the other side of the wall, that surface is original limestone, which Historic

Preservationists do not want removed. Even removing the limestone would be problematic, as the process of strengthening the wall from that side is likely to severely damage the mural.

The options are to try to remove the mural, with the understanding that it might not be succesful, or to allow it to be destroyed. Staff requested that an attempt be made to remove the mural.

ACTION: Motion to approve the documentation and attempted removal, or subsequent demolition, should the removal fail, of the Miriam Simpson mural in the Assessor's Office in City Hall.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

B. Relocation of *Peace*, by Beniamino Buffano.
Debra Lehane reported that the sculpture *Peace* by Beniamino Bufano will be relocated from the entry roadway of the San Francisco International Airport to a meadow on the north side of Brotherhood Way, west of Junipero Serra Blvd.

III. DiSuvero Gateway Sculpture
Mark DiSuvero has completed work on the sculpture for South Beach Park at the Embarcadero. Eleanor Beaton showed a video tape of the sculpture at the artist's studio, and Sandra Franchina, his representative, answered questions. Staff requested that the Committee approve the final form of the sculpture as seen on the video tape, and authorize its installation, which is scheduled for early in September.

ACTION: Motion to approve final sculptural form of Mark DiSuvero's Gateway sculpture, and authorize the installation of the sculpture at South Beach Park.
MOTION: Commissioner Rascon
SECOND: Commissioner Meyer
VOTE: Unanimous

IV. New Public Art Project - Jose Coronado Playground and Recreation Center
The renovation of the Jose Coronado Playground and Recreation Center has generated a small art enrichment allocation, and the Recreation and Parks Department has requested that an artist be hired to work closely with

neighborhood youth to create art for the site. Jill Manton has met with department representatives, and anticipates that additional funds will be available, perhaps through the use of architectural materials, such as wall tile, lighting fixtures, fencing and seating, which would be designed by the artist and paid for through the architectural budget. Staff requested that the Committee approve the guidelines as presented so that work might begin on the project.

ACTION: Motion to approve guidelines for a new public art project at the Mission Playground, and authorization to begin artist recruitment.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

V. Civic Center Court House
Staff requested that the Committee approve two contracts for fabrication of public art for the Civic Center Court House. The contracts cover all fabrication costs for art work by Lewis DeSoto and Ann Preston.

ACTION: Motion to authorize the Director of Cultural Affairs to enter into contract with Lewis DeSoto for $66,200 for the work he will produce for the Court House Jury Assembly Room.
MOTION: Commissioner Keeler
SECOND: Commissioner Rascon
VOTE: Unanimous

ACTION: Motion to authorize the Director of Cultural Affairs to enter into contract with Ann Preston for $63,400 for the work she will fabricate for the 4th floor Family Court waiting area.
MOTION: Commissioner Rascon
SECOND: Commissioner Meyer
VOTE: Unanimous

VI. San Francisco International Airport
Eleanor Beaton presented Lewis deSoto's revised proposal for design of terazzo paving in the International Terminal. Rather than attempt to create a design for the floor of the 66,000 sq. ft. Departures Lobby, Lewis proposes to create a work for the smaller (12,600 sq. ft.), "Meeters and Greeters" Lobby. The concept of a global projection map showing the primary wind currents will remain the same,

however there will be several changes as suggested by the Airport Commission. The continents will be indicated, and the arrows indicating the direction of the currents will be eliminated. Bronze discs representing each International Airport will be inlaid in the floor, and the entire design will be worked out in a range of blue tones.

ACTION: Motion to approve Lewis deSoto's revised design of terazzo paving for the floor of the Arrivals Lobby of the International Terminal.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

VII. Ocean Beach Terminal Project
Eleanor Beaton reported that Ray Beldner had completed a full-scale mock-up of one of the sculptures for the Ocean Beach Terminal, and had installed it on-site. He will also create a 1/2 scale prototype, in order to perfect the fabrication process. He is currently working on the text/photo plates which will be in the center of each sculpture. Beaton presented copies of the design of several of the plates, which are still in process.

VIII. Muni Key Stops Project
Eleanor Beaton reported that she had put together a pool of panelists for the Muni Key Stops Project and will request that the Commission approve the list at the next regular meeting. The panel will include two outside panelists and a representative of the client agency. Potential pnelists include Ahilio Batliff, Susan Liebovitz Steinman, David Izu, Yolanda Lopez, Rigo '95, and Laurie Lazer.

IX. General Hospital Parking Garage
Tonia Macneil presented 20 of the images which Ann Chamberlain has selected for the Hospital Parking Garage art project, as well as the text which will accompany them. There will be a total of 31 images, 6 of which will be part of the signage system, one per floor, as an identifying image. The Committee expressed its approval for the work and appreciation for the artist's overall concept.

The meeting was adjourned at 5:35 p.m.
Submitted:

Tonia Macneil
Curator, Public Art Program

STAFF REPORT
Lewis deSoto Proposal for International Terminal

Date: Aug. 4, 1995

To: The Honorable Members of the Visual Arts Committee

From: Susan Pontious

RE: Revised Proposal by Lewis deSoto for International Terminal.

Lewis deSoto has revised his proposal for a terrazzo floor design for the International Terminal. His original design was for the Departures Level Lobby and featured an isobar map (showing prevailing pressure systems and winds for the months of June and July) with etched metal medallions depicting the air map of approximately 200 international airports. However, this design became problematic for the following reasons.

1. The sheer size of the departures lobby (60,000 sq. ft.) made the project too expensive. In addition, we already have a major artwork by James Carpenter proposed for the departures lobby.

2. The Airport Commission thought that without the continents being shown, passengers would not understand the isobar map. They also thought that the arrows representing the prevailing winds might also be confusing for the passengers who might think that they were directions.

In response to these concerns, Lewis deSoto has revised his design as follows:

1. He has moved his project down to the Meeters and Greeters Lobby in Arrivals. Both the Airport Art Steering Committee and the Architects feel that this is a much better location for the artwork. This is a smaller space, and the square footage now being proposed for the terrazzo design is 12,600 sq. ft. It has the additional advantage of being an area where 1) people will be waiting, sometimes for long periods, and so would be encouraged to explore the floor design, and 2) we have no other artworks proposed for that area.

2. The new design adds the continents and eliminates the arrows. The Airport representatives on the Airport Art

Steering Committee felt that this would satisfy the Airport's design concerns.

The Airport Art Steering Committee also had these additional comments about the design for the artist to address in design development:

1. Relationship of the size/color of the line defining the continents to the line defining the pressure areas and the grid line.

2. Size and number of the plaques

3. May have to roughen surface on bronze to meet city's slip co-efficient (SOM will know about this).

4. As part of DD, should make some scale drawings showing size/relationship of elements.

5. Strong recommendation to view other large artist designed terrazzo floors to see what works/fails. For instance, Dallas Convention center, L.A. conventions center.

SAN FRANCISCO ART COMMISSION
25 Van Ness Ave. Suite 240. San Francisco. CA. 94102
tel. 415.252.2590 fax 415.252.2595

MEMORANDUM

3 August 1995

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton
RE: Nayland Blake "Constellation" project for New Main Library

Nayland Blake presented to you a list of authors' names for approval at the March 1995 meeting. We have discovered that the attached names were inadvertently omitted from the list you approved. Please review these names, and let me know if you have any questions. I have included an approval of this addendum to the original list on the consent calendar.

Authors' Names Suggested by Public

Jorge	Amado
Rudolfo	Anaya
Manlio	Argueta
Arthur	Ashe
Isaac	Asimov
Margaret	Atwood
Amira	Baraka
Jorge Luis	Borges
Ray	Bradbury
Allan B.	Chinen
Agatha	Christie
Sandra	Cisneros
Arthur C.	Clarke
Ina	Coolbrith
Matthew	Fox
Phil	Frank
Carlos	Fuentes
William	Gibson
Lillian	Hellman
Oscar	Hijuelos
Eric	Hoffer
Ken	Kesey
Tony	Kushner
Doris	Lessing
Jerry	Manders
Michael	McClure
Terence	McKenna
Ved	Mehta
Josephine	Miles
Pablo	Neruda
Kenneth	Patchen
Octavio	Paz
Robert	Peterson
Marge	Piercy
Katha	Pollit
Paul	Preuss
Kenneth	Rexroth
Howard	Rheingold
Jeremy	Rifkin
May	Sarton
Sam	Sheppard
Ronald	Takaki
Piri	Thomas
Howard	Thurman
Luis	Valdez
Mario	Vargas Llosa
Alan	Watts
Michel	Foucault

Date: August 4, 1995

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Visual Arts Committee Reports on Agenda Items

Commissioners:

I am sorry that I can not personally present the following items. I will be out of town on vacation.

Re: Consent Calendar Item re: Grime Busters

I had previously asked for your authorization to run the repairs and cleaning for the Promenade Ribbon through the existing design contract with Stanley Saitowitz. In the event that this can not be done because of some concerns on the part of the City Attorney, I would like to ask for your authorization to initiate a Purchase Order with Grime Busters to thoroughly clean the South Embarcadero promenade Ribbon and to apply SLX100 by PROSOCO, an anti-graiffitti sealant.

Agenda Items

Report on Completion of Mark DiSuvero Sculpture
Request for Approval of Final Sculptural Form Before Painting and Transport.

The sculpture is scheduled for installation late August or early September. At the Visual Arts Committee meeting, I will ask one of my staff to present a videotape of the sculpture for your review and approval. The sculpture will be disassembled before painting. It will then be transported in segments to its permanent location at South Beach park on the Embarcadero. There it will be reassembled, attached to its foundation and retouched as required. I would like to have a Commission approval of the finished sculptural form on the record before the work is transported to South Beach Park.

New Art Enrichment
Jose Coronado Playground and Recreation Center

This project is legally required to provide only $4,000 for art enrichment. The client, the Recreation and Park Department, is very enthusiastic about the possibility of following the precedent we've established in other recent projects where the artist selected works with the neighborhood youth in the process of developing and

executing the artwork. Besides providing art classes for the children, involving then in the creation of the artwork will hopefully be insurance against graffitti and vandalism. I am trying to negotiate for a larger allocation to enable us to fairly compensate the artist for he/his services. We have also discussed the possibility of having the architecture budget provide the materials with which the artists and the youth would work (i.e. ceramic tiles for walls or fencing material) in which caase the art budget would be used entirely for the artist's labor.

This will be a public competition. I will send prospecti to the local press in the Mission District and will recommend that community artists serve on the panel. (Nominations to be made at the time of the meeting.) At this point, I am asking for your authorization to proceed with the competition with your support of the idea that the artist work with community youth as part of the project process.

Civic Center Court House

Last fall, the Art Commission voted to authorize specified dollar amounts from the overall art enrichment budget for the projects of Albert Paley, Norie Sato and Bill Maxwell, Ann Preston and Lewis Desoto. As you probably recall, we were pressured to withdraw our support of Norie and Bill's project because our budget had to be reduced in an amount commensurate with the overall reduction in the courthouse budget. I now need a motion from the Commission to support entering into agreements with Lewis DeSoto and Ann Preston, respectively for the work that will be produced either by the artists themselves or by their specified sub-contractors. A portion of the work for each of the artist's projects will actually be performed by the General Contractor through the agreement managed by the Department of Public Works.

SAN FRANCISCO ART COMMISSION

August 9, 1995

To: ~~Michele~~ Commissioners

From: Cheryl

RE: info about Peter Harris for August 16 meeting
Visual Art Committee

Donna Schumacher has recommended Peter Harris to advise us during construction of the new gallery space. Mr. Harris has agreed to assist us for an artist honorarium. He is a Licensed Contractor who has been working on projects in the Bay Area for over eight years. He has worked on various renovation projects ranging in value from $50,000-$300,000. His help will be invaluable in supervising our Technical Assistants and necessary in obtaining permits and approvals.

25 Van Ness Ave. Suite 240. San Francisco. CA. 94102 tel. 415.252.2590 fax 415.252.25

New Soundings From a Poet of Industrial Debris

By CELIA McGEE

MOUNTAINVILLE, N.Y.

A SIGN IS POSTED AT THE ENtrance to the Storm King Art Center, the 400-acre sculpture park in Mountainville, N.Y. "No touching, no climbing, no dogs," it admonishes visitors to the mammoth outdoor artworks — David Smiths and Alexander Calders, a new Richard Serra, an even newer Magdalena Abakanowicz and many more. That sign will also greet the large numbers expected to arrive after yesterday's opening of Mark di Suvero's first American museum exhibition in 10 years.

Pity the poor sign.

Mr. di Suvero, 62, always intends his abstract work to be touched, climbed on and companionable to dogs. Indeed, the piece he was installing on a recent morning is a memorial to a beloved pet. The 40-by-60-by-48-foot work, titled "Old Buddy (For Rosko)," required a 35-ton crane and a six-

Mark di Suvero, a master of monumental sculpture, stands poised to return to the center of the New York art scene.

man crew. This attitude about the accessibility of his art held true for his last major American show, mounted at Storm King 10 years ago, and for the one a decade before that, a 1975 retrospective at the Whitney Museum of American Art. That show marked his return to this country after five years of self-imposed European exile in protest against the Vietnam War.

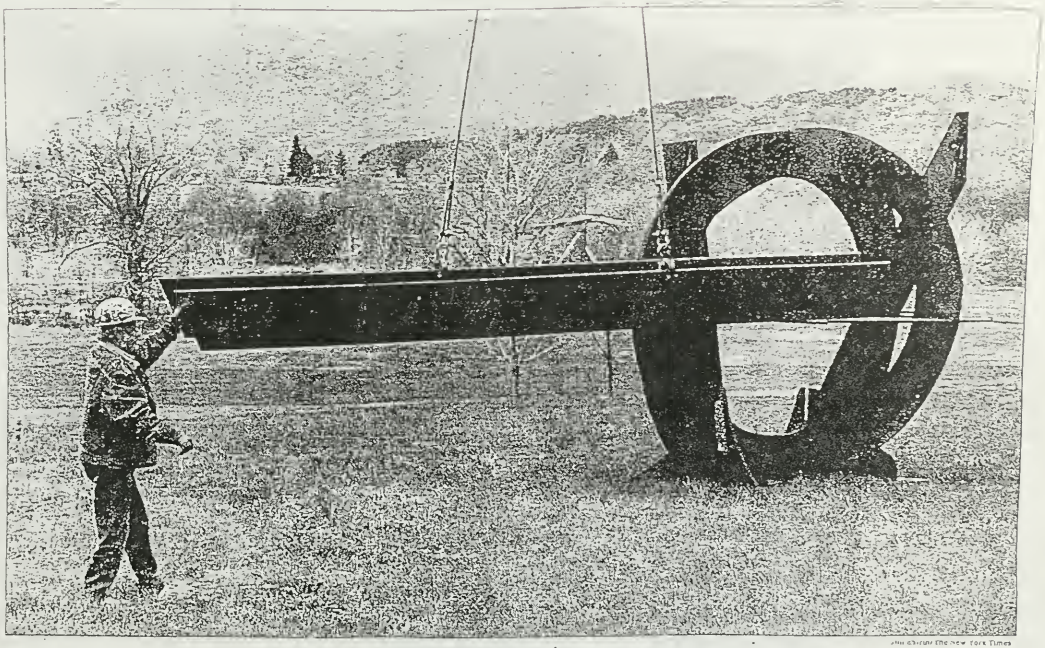
Mr. di Suvero has a tendency to change rules. Coming of artistic age in the 1950's, during the heyday of the second-generation New York School, he translated the gestural brush strokes of Franz Kline into three dimensions. He introduced urban debris and machine parts into his sculpture, then pared down his style under the influence of Minimalism. By adding kinetic parts to frankly used materials, he created pieces that reorder time as well as space.

Though the art world had acknowledged Mr. di Suvero as a modern master of monumental sculpture in the line of Julio Gonzalez and David Smith, his work had faded somewhat from general awareness during the last few years. But a renewed appreciation of mid-century art has rekindled interest in his continuing contribution. His second show at the Larry Gagosian Gallery in SoHo is currently on view. Organized with his longtime dealer Richard Bellamy, it is clearly an attempt to put the artist's work back at the center of the Manhattan art scene.

Soon Mr. di Suvero will be leaving for Venice to install seven works in public spaces throughout the city in conjunction with the Biennale, which begins June 7. Simultaneously he is helping to prepare an exhibition for Socrates Sculpture Park, another massive project of his devising, in Long Island City, Queens.

Change is a constant in the work of this bearded, blue-jeaned artist. "He's one of the few very serious sculptors who continues to change within the terrain he has mapped out as peculiarly his own," said Lynn Cooke, an art critic and the curator of the Dia Center for the Arts in Manhattan. . .That terrain is visible at Storm King, where 15 of Mr. di Suvero's large and small sculptures made from a characteristic assortment of I-beams, industrial artifacts, cut-and-welded steel and recycled timbers are displayed inside and out of doors. Two new fields have been carved out and reseeded to accommodate the grand sprawl and dynamic juxtapositions that Mr. di Suvero requires. "It's like a gigantic game of free-form chess," he said. "Not enough art teaches people to flex their imaginations to dream. You should go for your dreams."

The other morning, Mr. di Suvero painstakingly arranged his enormous pieces for 360-degree contemplation, directing his Storm King crew, signaling a crane operator from a swaying cherry picker to move a giant beam a few crucial inches, or clambering around high off the ground. Visitors are also encouraged to look at the sculptures' intricate insides from underneath. Each is positioned to redefine its surroundings and to harmonize with the Hudson



John Shaw/The New York Times

Mark di Suvero installing "Aurora," for his new exhibition at Storm King Art Center, which opened yesterday—Working in harmony with the landscape.

Soundings From a Poet of Industrial Debris

Continued From Page 33

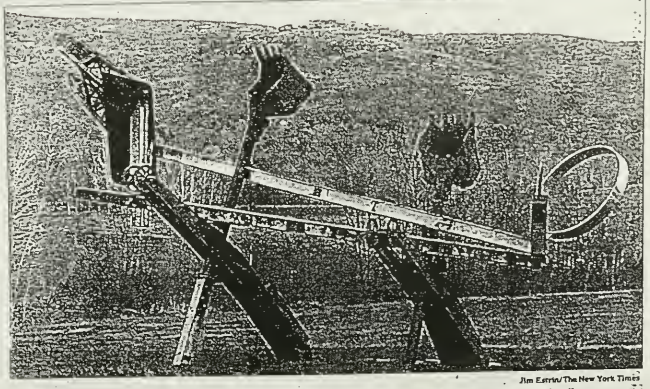
River landscape.

When not monitoring the installations, he studied various components still lying on the ground awaiting transformation into such sculptures as the bright-orange "For Beppe" or the tall-tale-telling "Johnny Appleseed."

"This is a steam-shovel bucket," he said, "and here's a pasteurizer from a dairy, and that's the undercarriage of a locomotive." Like much of the material he uses, these objects attest to Mr. di Suvero's romance with the industrial past. But what they are is far less important to him than what they do. "What these things are is not the essential part," he said. "It has to do with the spaces, the spaces in between."

Those spaces are animated "by Mark's humanism," said Ealan Wingate, the Gagosian curator in charge of the show there. "It's telling that his favorite type of literature is poetry. His works aren't theoretical. At a time when most current art is about the frailness of life, his work is about making the improbable happen. It's heroic, grand."

David R. Collens, Storm King's director, added: "This is not a large exhibition, but the effort is enormous. Work had to get here from three different studios." In addition to the studios Mr. di Suvero maintains on a former pier in Long Island City and in Petaluma, Calif., he still has a workplace in Chalon-sur-Saône, the small French factory town that welcomed him for part of his European self-exile. To reach him in Long Island City, where he spends most of the year, it is best to telephone after 9:30 in the morning. "Until then, I'm still doing my yoga," he said.



Jim Estrin/The New York Times

Mark di Suvero's "Johnny Appleseed," at Storm King—"Everything has a center of gravity."

The same concentration and discipline associated with yoga go into his seemingly casual, effortless works. "Everything has a center of gravity," he said, "and I have to find it, find the balance." Unlike most other sculptors of large-scale pieces, he continues to work, weld and install his sculpture himself.

Although arrived at through improvisation rather than preliminary models or drawings, his work reflects a thorough knowledge of engineering, physics, metalworking and weather conditions that Mr. di Suvero has accumulated since 1960 (many of his pieces have parts that move with a breath of wind or a flick of a finger). It was in 1960 that the art critic Sidney Geist declared the young artist's debut at New York's Green Gallery "a historical moment." Mr. di Suvero was hailed as a poet of urban America and modern life.

It was also the year that he had a near-fatal accident: while dellvering lumber he was crushed on an open elevator that failed to stop. Through force of will he disproved his doctors' prognosis that his broken back and broken left leg meant he would never walk again. Left with a limp and in constant discomfort, he is more than ever attracted to danger and risk, to maintaining a punishing schedule, to setting up shop in a Queens neighborhood that he proudly describes as violent and unsafe.

Mr. di Suvero also challenges others, not to scare them but to help them overcome fear. An acrophobic photographer is sent up in the cherry picker and returns triumphant. Collectors are lambasted for timidity in not acquiring David Smith's work until after the critical llonization that followed his death.

Mr. dl Suvero's defiance, like his passion for living on the water, is bred in the bone. Born in Shanghai, he is the son of a Jewish, anti-Fascist naval officer from Venice who left Mussolini's Italy with his family for China. When the Japanese invaded, he immigrated to California. The industrial steel his father sold in Shanghai, and the city's soaring, mystical Buddhist temples, influenced the art Mr. di Suvero made as an adult. His Venice Biennale commission will be a significant homecoming.

Unlike most other sculptors of large-scale pieces, di Suvero welds and

Mr. di Suvero repeatedly voices his contempt for power structures — the latest art theories, the commercialization of SoHo, the conservatives in government or the inequitable distribution of income. Just as often, he expresses compassion for the powerless. Standing on his pier overlooking the East River, Mr. di Suvero gestures not toward the Manhattan skyline across the water to his right, to the Astoria Houses, a Queens public housing project.

"They used to have a higher mortality rate over there," he said. "I'd like to think we had something to do with lowering it by offering the young people employment." Space-Time C C Inc., as Mr. di Suvero's enterprise is called, offers a variety of construction and maintenance jobs.

THE OTHER YOUNG PEOple he has employed and taken under his creative wing are mostly young sculptors and other artists who have helped him in all the traditional master-apprentice parts of his work. At a dinner in the East Village to celebrate the end of a week spent dismantling, crating and loading Mr. di Suvero's sculptures onto trucks headed for Storm King, he noisily counted nine such helpers.

They are almost as much his family as his brother-in-law, Enrico Martignoni, who runs the Long Island City operations and who had organized the dinner, or as his wife, Kate Levin, a doctoral candidate in Renaissance literature whom Mr. di Suvero met at the opening of Socrates in 1986. They have a 7-month-old daughter, Very.

On another warm spring morning in Long Island City, Mr. di Suvero had taken time off to stroll around his riverfront property, feed his dogs leftover pesto, brew some espresso and argue with his dealer, Mr. Bellamy, about the final list of works destined for Venice. He lay back on a one-inch steel plate — "my specialty, the kind you roll over on the street in your car" — and briefly, greedily soaked up the sun. An instant later, he was on his feet. "Now," he said, "I have to get back to work." And, until the sun set over the city, he did. □

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CULTURAL EQUITY GRANTS
GALLERY
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PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

VISUAL ARTS COMMITTEE MEETING
Wednesday, September 20, 1995

MINUTES

Commissioners Present:	Staff Present:
Anne Healy, Chair	Jill Manton
Dodie Rosekrans	Rupert Jenkins
Emily Keeler	Susan Pontious
Bill Meyer	Eleanor Beaton
Armando Rascon	Tonia Macneil
	Rich Newirth

The meeting was called to order at 3:07 p.m.

I. Consent Calendar

A. Approval of Raymond Saunders as a juror for the Airport Gateroom Walls Project.

B. Approval of final payment to Art-in-Construction for installation of Hamilton/Chamberlain wall at the new Library.

C. Approval to deliver cone and fan wall for Alice Aycock conical stairs for installation by the contractor.

D. Authorization to pay Robert Catalusci the sum of $5,000 out of the $15,000 preliminary design fee approved by the Art Commission for start-up design and research costs previous to the certification of his contract for the 700 Pennsylvania Street project.

ACTION: The consent calendar was approved as read.
MOTION: Commissioner Keeler
SECOND: Commissioner Rosekrans
VOTE: Unanimous

II. Sunnydale Pump Station
Jill Manton and landscape architect Jeff Brown presented the final construction drawings for Patricia Johansen's "Endangered Garden". The project will finally go out to bid after 8 years of work. Several changes have been made in the design to accommodate budget, design and maintenance needs.

CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE. SUITE 240. SAN FRANCISCO, CA. 94102 TEL. 415.252.2590 FAX 415.252.

1. The landscaping will be irrigated, rather than hand-watered.

2. The plants proposed for the site will be propagated from local stock or selected from an artist-approved list so as to preserve the gene pool of the native plants in the area.

3. The surface of the snake will be pigmented concrete rather than asphalt.

4. The raised tail has been re-located and modified to accommodate a maintenance hatch not shown on previous DPW drawings.

The construction will be monitored by a DPW field engineer, by Jeff Brown, and by the artist, who will review and approve the project at key points.

ACTION: Approval of the construction documents for "Endangered Garden" and authorization to go out to bid on the project.

MOTION: Commissioner Keeler
SECOND: Commissioner Meyer
VOTE: Unanimous

III. Portsmouth Square Tot Lot

The Portsmouth Square Tot Lot is being expanded, and the original artist on the project, Mary Fuller, has been contracted to provide additional artwork and to repair the existing works at the site.

The new work will consist of two lions at the entrance to the play area, (this portion of the project has already been approved), an extension of the serpent wall originally created by her in 1983 and 12 new wood and concrete benches to be located along the wall. The concrete footings of the benches will be carved with the 12 Chinese signs of the zodiak, in both line drawing and Chinese characters.

Eleanor Beaton requested that the Committee approve the final design for the bench wall as presented by Mary Fuller for the Portsmouth Square Tot Lot.

ACTION: Approval of the final design for the bench wall as designed by Mary Fuller for the Portsmouth Square Tot Lot.

MOTION: Commissioner Rosekrans
SECOND: Commissioner Rascon
VOTE: Unanimous

IV. San Francisco International Airport

A. Vito Acconci - Conceptual Design, International Terminal

Vito Acconci has been working closely with the architects to develop a new proposal for artwork in the International Terminal. The project will be located in one of the transfer corridors on the second floor. All arriving passengers transferring to domestic flights will pass through this area.

The corridor, located on the arrivals level, is next to the outer glass wall of the terminal, and will be visible to traffic leaving the airport.

The inside wall of the glassed-in corridor will contain phone booths, automatic teller machines and other amenities as a stopping point between flights. Acconci proposes to re-design the architecture so that portions of the walls will slide up onto the ceiling to reveal alcoves in which the amenities and seating will be located. The edges of the architectural slices will be lined with light, which will provide the foot-candles for the corridor.

If it is feasible financially and technically, the opening provided by the moved walls will allow a view into the innards of the building. The concept might also be extended to allow the 'mobile' walls to penetrate the glass exterior wall so that they protrude into the open air.

Commissioner Meyer stated that the project would only be interesting if the interior of the building could be seen, but that fire safety would be a major challenge in implementing that portion of the concept.

ACTION: Approval of the conceptual design for art work by Vito Acconci in the transfer corridor of the New International Terminal.

MOTION: Commissioner Healy
SECOND: Commissioner Rascon
VOTE: Ayes: Healy, Rosecrans, Keeler, Rascon
Nay: Meyer The motion carried.

ACTION: Authorization for Director of Cultural Affairs to enter into design development contract with Vito Acconci for proposal for transfer corridor of International Airport, up to $50,000.

MOTION: Commissioner Keeler
SECOND: Commissioner Rosekrans
VOTE: Unanimous

ACTION: Approval of payment for travel and per diem for Vito Acconci and assistant to San Francisco, not to exceed $5,000.

MOTION: Commissioner Keeler
SECOND: Commissioner Rascon
VOTE: Unanimous

B. James Carpenter - Final Design, International Terminal
James Carpenter presented the final design of the four winged-forms which will be located in the central skylights of the new International Terminal. Each form is 165 ft. long and 25 ft. wide. During the day, the forms will modulate light coming into the space, creating an edge of colored light, a corona pattern projected onto the floor of the terminal. At night, the forms will reflect the interior light back into the space, so that they will be wedges of light against the dark sky beyond.

ACTION: Authorization for the Director of Cultural Affairs to enter into contract with James Carpenter Design for Construction Documents Phase 2.1 for sculptural light reflectors for an amount not to exceed $40,000.

MOTION: Commissioner Meyer
SECOND: Commissioner Keeler
VOTE: Unanimous

C. Ann Preston - Design Development, Concourse A
Ann Preston presented materials and color samples for the proposed blue light dome for the sterile corridor at Concourse A. The diameter of the dome is 15 ft. It will be formed of thousands of translucent tetrahedrons stacked in a repeated pattern, and lit from behind through a blue filter.

In addition, Preston proposes to design a surface for four alcoves in the corridor, using a pattern of organic forms. If it is financially feasible, she plans to design rosettes in the floor below the dome and between the moving walkways, which would echo the design of the dome and walls.

ACTION: Approval of conceptual design by Ann Preston for the sterile corridor of Concourse A at the San Francisco International Airport.

MOTION: Commissioner Rosekrans
SECOND: Commissioner Keeler
VOTE: Unanimous

D. Keith Sonnier - Final Design, Concourse G

Keith Sonnier presented the final design and materials for the lighting piece to be located in the sterile corridor of Concourse G. The design is the same as presented and approved previously. The central fixture has been designed so that yellow light will project onto the ceiling and white light will project down to the moving walkways. Red or blue neon will be housed inside each of the 36 beams which span the corridor at 52' intervals. The effect will be of a glowing yellow ceiling and bars of color reflecting off of the walls and floors as one moves through the space. The neon will be backed by a ribbed architectural material with a metallic surface to provide a structural rationale for the light.

The Committee viewed the materials proposed by the architects for the walls and ceiling of the sterile corridor and commented that they appear to be different from those originally discussed by the architects, and possibly less effective in supporting the artist's intentions for the space.

ACTION: Approval of the final design of artwork by Keith Sonnier for the sterile corridor of Concourse G, San Francisco International Airport.

MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

ACTION: Authorization to the Director of Cultural Affairs to enter into contract with Keith Sonnier for implementation of the artist's design for Concourse G, in an amount not to exceed $50,000.

MOTION: Commissioner Healy
SECOND: Commissioner Meyer
VOTE: Unanimous

ACTION: Recommendation to the architects that they reconsider the floor and wall materials in the sterile corridor of Concourse G in light of the artist's needs in order to maximize the effectiveness of the light within the space.

MOTION: Commissioner Rascon
SECOND: Commissioner Rosekrans
VOTE: Unanimous

V. Art Commission Gallery

Director Rupert Jenkins presented a report on the status of various gallery projects. The last permits have been received, so that work can finally begin on the renovation of the new space at 401 Van Ness. The gallery is now projected to open in early December, with an opening show by Techne, a group of artists using technology. Exhibitions by artists previously approved the Art Commission will be calendered for the upcoming year.

"Camp", a City Site installation by artists Janet Silk and Ian pollock, will open October 7. Concurrent with that project will be a slide installation in the window at 155 Grove Street, presented in conjunction with Open Studios, and a presentation of the Coalition for Freedom of Expression 1990 Time Capsule contents.

The Fence Project has been reactivated. The selection of an artist is expected to take place in the Spring of 1996.

Jenkins informed the Committee that he will place a motion on the Art Commission agenda to approve a payment of $3,265.23 to the architects for costs associated with the design of the new gallery space. The Committee will recommend approval of the motion at the Commission meeting.

A permanent banner to announce the gallery will be installed on the lamp post at the corner of Van Ness and McAllister Streets, by the War Memorial Building. Jenkins presented three banner designs for consideration. The Committee favored concept #1 and asked that the designers submit several options for color and type face and orientation of the design for further review.

ACTION: Approval of concept #1 for a banner design for the Art Commission gallery and request for the designers to provide options for color, typeface and orientation for further review.

MOTION: Commissioner Healy
SECOND: Commissioner Rascon
VOTE: Unanimous

VI. Hospital Parking Garage

The final images and text to be incorporated into the signage in the new Hospital Parking Garage were presented for Committee review and approval.

ACTION: Approval of images and text by Ann Chamberlain to be incorporated into the Hospital Garage Signage System.

MOTION: Commissioner Keeler
SECOND: Commissioner Rascon
VOTE: Unanimous

VII. Jose Coronado Playground

Tonia Macneil reported that the funding for art enrichment at the Jose Coronado Playground would not be $20,000 as expected, but rather a total of $4,000. Although attempts will be made to raise additional funds, and the Recreation Department has agreed to pay for materials for art workshops with area youth, $4,000 is not enough to cover a competition, administration, and artist's fees and expenses. Therefore, she requested that the original guidelines for a public art project at the Jose Coronado Playground be modified, to directly commission Ray Patlan and Eduardo Pineda to develop and execute art for the site.

The artists had already been working voluntarily with the architects and the community in developing an art concept, therefore they would be a logical choice. The artists are considering the feasibility of working with such a small budget, and staff is working with the Recreation Department and the artists to locate additional funds. It is hoped that materials will be donated and that a total of $10,000 can be set aside for fees and expenses.

ACTION: Approval to commission Eduardo Pineda and Ray Patlan to design and implement art work for the Jose Coronado Playground, for a total of fees and expenses up to $10,000.

MOTION: Commissioner Rascon
SECOND: Commissioner Meyer
VOTE: Unanimous

VIII.Muni Key Stops
The Selection Panel for the Muni Key Stops project recommends four candidates and two alternates to produce designs for the Muni stops. There are currently 15 disabled-accessible stops scheduled for construction on the J,K,L,M, and N lines. Eleanor Beaton presented slides of the artists, who are Tirso Gonzalez, Barry McGee, Larry Sultan and Josefa Vaughan. The alternates are Jonathan Parker, and the team of Jon Rubin and Harrell Fletcher.

ACTION: Approval of the Selection Panel recommendation of Tirso Gonzalez, Barry McGee, Larry Sultan and Josefa Vaughan and alternates Jonathan Parker, and the team of Jon Rubin and Harrell Fletcher to design art for the Muni Key Stops, and authorization to pay each artist an honorarium of $2,500 for their design.

MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

IX. Embarcadero Ribbon and Historic and Interpretive Signage Projects
Jill Manton reported that the glass block is being installed in the north section of the Embarcadero. The work is going very well. The installation technique is the one recommended by Dow Corning's representative.

Skateboarding is still a problem on both the North and South Embarcadero. The effects of the skateboards are now showing up on the North as well as the South. Manton is working with the artists to look at options to deter skateboards and will return with her findings after prototypes have been tested.

Manton requested an increase in the contract for Michael Manwaring to reimburse him for additional design, construction and administration work on the South Embarcadero, as well as on the North and King Street segments.

ACTION: Authorization to modify the contract with Michael Manwaring to award a construction administration fee of $30,000, covering retroactive payment for the South Embarcadero and payment of the North Embarcadero and King Street segments, to be paid out of the ISTEA grant.

MOTION: Commissioner Healy
SECOND: Commissioner Meyer
VOTE: Unanimous

X. Fire Station #34
The renovation of Fire Station #34, at the intersection of Geary Boulevard, Point Lobos and 41st Avenue, will generate $15,000 in art enrichment funds. $12,000 will be available for art work. Susan Pontious requested approval of guidelines for the new public art project, designating a wall to be built around an exterior generator as the location of art work.

ACTION: Motion to approve guidelines for public art project at Fire Station #34, and authorization to begin the artist selection process.

MOTION: Commissioner Rascon
SECOND: Commissioner Healy
VOTE: Unanimous

XI. Main Library
Susan Pontious requested approval of the use of sandblasting to etch the City's logo into the black granite wall on the Hyde Street facade of the new Main Library.

Commissioners requested the opportunity to visit the library during construction, and asked for slides of the installations in progress.

There will also be a tour of the new Main Library prior to the October Visual Arts Committee meeting, on October 18 at 2:00.

ACTION: Approval of the use of sandblasting to etch the City's logo into the black granite wall on the Hyde Street facade of the new Main Library.

MOTION: Commissioner Rascon
SECOND: Commissioner Healy
VOTE: Unanimous

XII. Ocean Beach
Eleanor Beaton advised Commissioners that Ray Beldner is in the final stages of producing a 1/2-scale prototype for the Ocean Beach sculptures, which will be available for viewing at the artist's studio. Beaton will schedule a date and will notify commissioners in advance, so that they may see the prototype. This will be the final approval prior to fabrication of the full-scale sculptures.

The meeting was adjourned at 6:10 p.m.
Submitted by Tohia Macneil, Curator, Public Art Program

Tohia Macneil

REVISED AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, September 20, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

a. Approval of Raymond Saunders as a juror for the Airport Gateroom Walls Project.

b. Approval of final payment to Art-in-Construction for installation of Hamilton/Chamberlain wall at the new Library.

c. Approval to deliver cone and fan wall for Alice Aycock conical stairs for installation by the contractor.

d. Authorization to pay Robert Catalusci the sum of $5,000 out of the $15,000 preliminary design fee approved by the Art Commission for start-up design and research costs previous to the certification of his contract for the 700 Pennsylvania Street project.

3:05 II. New Art Enrichment
Jose Coronado Playground
Tonia Macneil
Authorization to work with the artist team of Ray Patlan and Eduardo Pineda to develop and execute the art enrichment concept for the Jose Coronado Playground for a total fee of $4,000.

3:20 III Sunnydale Pump Station
Jill Manton
Final review of Sunnydale Pump Station Art Enrichment "Endangered Garden."

3:30 IV. Muni Key Stops
Eleanor Beaton
Approval of Selection Panel recommendations

3:40 V. Airport

1. a. Approval of conceptual design by Vito Acconci.
 b. Authorization for Director of Cultural Affairs to enter into design development contract with Vito Acconci for proposal for transfer corridor of International Airport, up to $35 000.
 c. Approval of payment for travel and per diem for Vito Acconci and assistant to San Francisco.

2. Authorization for Director of Cultural Affairs to enter into contract with James Carpenter Design for Construction Documents Phase 2.1 for sculptural light reflectors up to $40,000.

3. a. Review of final design by Keith Sonnier for Concourse G, sterile corridor.
 b. Review of proposal development by Ann Preston for Concourse A.
 c. Appointment of Art Commission liaison for Gateroom Wall Selection Panel.

4. Tonia Macneil/Keith Sonnier
 a. Presentation of final proposal and design development documents.
 b. Request for approval of the proposed art work and authorization to enter into contract with the artist for implementation of the project, up to $40,000..

5:00 VI. Hospital Parking Garage
Tonia Macneil/Ann Chamberlain
Presentation and request for approval of text and final images for the signage at the Hospital Parking Garage.

5:10 VII Update on Promenade Ribbon Project
Jill Manton
a. construction
b. repairs
c. skateboarding

5:30 VIII Historic Interpretive Signage Project
Jill Manton
Authorization to modify contract with Michael Manwaring to award a construction administration fee of $30,000 (includes retroactive payment for South Embarcadero, payment for North Embarcadero and King Street segments).

5:45 IX. Fire Station #34
Susan Pontious
Approval of proposed art program for Fire Station #34

5:55 X. New Main Library
Susan Pontious
a. Review of sandblast sample from StoneAge for external granite panel
b. Project update

6:10 XI. Sheriff's Facility
Susan Pontious
Project update

6:20 XII. Portsmouth Square Tot Lot
Eleanor Beaton/Mary Fuller
Approval of final design for bench wall

6:40 XIII. Ocean Beach
Eleanor Beaton
Project update

6:50 XIV. Gallery
Rupert Jenkins
a. Gallery update
b. Motion to approve the design of lightpost banner to be placed outside the War Memorial Building gallery space on Van Ness.

7:05 XV. Discussion of New Project possibility
Muni Metro Underground Stations
Jill Manton

7:15 XVI. Staff Reports
a. Collections
b. Market Street Art in Transit
c. Mission District Police Station
d. Taraval Police Station
e. Muni Metro Turnback Project Murals
f. Library

7:30 XVII. Adjournment

SAN FRANCISCO ART COMMISSION

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A G E N D A

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3:20 III. Sunnydale Pump Station
Jill Manton
Final review of Sunnydale Pump Station Art Enrichment "Endangered Garden."

3:30 IV. Muni Key Stops
Eleanor Beaton
Motion to approve the following pool of potential panelists for the Muni Key Stops artist selection: Agelio Batle, Susan Leibovitz Steinman, David Izu, Yolanda Lopez, Rigo, Laurie Lazer.

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 c. Appointment of Art Commission liaison for Gateroom Wall Selection Panel.

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 a. Presentation of final proposal and design development documents.
 b. Request for approval of the proposed art work and authorization to enter into contract with the artist for implementation of the project, up to $40,000.

5:00 VI. Hospital Parking Garage
Tonia Macneil/Ann Chamberlain
Presentation and request for approval of text and final images for the signage at the Hospital Parking Garage.

5:10 VII. Update on Promenade Ribbon Project
Jill Manton
a. construction
b. repairs
c. skateboarding

5:30 VIII. Historic Interpretive Signage Project
Jill Manton
Authorization to modify contract with Michael Manwaring to award a construction administration fee of $30,000 (includes retroactive payment for South Embarcadero, payment for North Embarcadero and King Street segments).

5:45 IX. Fire Station #34
Susan Pontious
Approval of proposed art program for Fire Station #34

5:55 X. New Main Library
Susan Pontious
a. Review of sandblast sample from StoneAge for external granite panel
b. Project update

6:10 XI. Sheriff's Facility
Susan Pontious
Project update

6:20 XII. Gallery
Rupert Jenkins
a. Gallery update
b. Motion to approve the design of lightpost banner to be placed outside the War Memorial Building gallery space on Van Ness.

6:35 XIII. Discussion of New Project possibility
Muni Metro Underground Stations
Jill Manton

6:45 XIV. Staff Reports
a. Collections
b. Market Street Art in Transit
c. Mission District Police Station
d. Taraval Police Station
e. Muni Metro Turnback Project Murals

7:00 XV. Adjournment

ACCESSIBILITY INFORMATION

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18 September 1995

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton
RE: Selection for Muni Key Stops Project

ACTION: Motion to approve Barry McGee, Tirso Gonzalez, Larry Sultan, and Josefa Vaughan as artists for the Muni Key Stops Project, and to pay each artist $2500 for the creation of two designs and one final camera-ready artwork.

Motion to approve Jon Rubin/Harrell Fletcher, and Jonathan Parker as alternates for the Muni Key Stops project .

Project Summary:
Four artists will be commissioned to create camera-ready artwork which will be reproduced into porcelain enamel panels on new Muni key stop boarding platforms.

The Selection Panel met on Thursday, September 14. The guest panelist for the project was Yolanda Lopez, an installation artist and educator, who participated, this summer, in Southern Exposure's youth education program. The panel also included John Katz, Muni Capital Planning Project Manager, representing the client, and myself, the project curator.

We reviewed slides of artwork by more than 40 artists in order to make a final selection of four artists (with two additional selected as alternates, should there be any problems meeting the project timeframe).

The artists selected for this project are:

* Barry McGee
Barry is perhaps most widely recognized for his painting of flying shirts on the Yerba Buena construction fence, an image which was later used by Center for the Arts for a signature t-shirt. He was also commissioned to do a temporary wall installation/painting at New Langton Arts, and was featured in a one person show at YBG Center for the Arts last fall.

* Tirso Gonzalez
Tirso has worked with Mission Grafica, La Raza Graphics, and El Tecolote Newspaper. Most recently he designed the poster for "The Million Dollar Transfer" presented by the Commission's Market Street Program, as well as the poster for the 1995 San Francisco Music Day event.

* Larry Sultan
Larry previously completed a poster project ("Crisis in Education") on Market Street in collaboration with Mike Mandel and Jon Rubin. He has become nationally recognized for the project "Have You Seen me?" a series childrens' narratives disseminated on grocery bags in San Rafael. Larry has also completed a ceramic tile mosaic for the deFremery Pool in Oakland.

* Josefa Vaughan
Josefa's artworks are developed through an interactive process of inviting people to draw pictograms, which she later reworks into vivid icons and forms. A recent exhibition at Intersection, "(qu)alms" grew out of encounters with beggars. She has also worked with children in the Houston Public School system.

Alternates selected are:
*The team of Jon Rubin/Harrell Fletcher, whose work has included Gallery Here in Oakland, a gallery which develops projects about neighborhood individuals and concerns, and the Bus Bench Project at the Rockridge Bart Station.
*Jonathan Parker, a painter who was featured in the Oakland Museum's "25 years of Collecting in California."

GALLERY DIRECTOR'S REPORT SEPTEMBER 20, 1995

401 VAN NESS GALLERY

Final approval for demolition and renovation of the 401 Van Ness Building was finally received yesterday, September 19, from the City Planning Department. Some demolition has now begun, and a full orew will begin work next Tuesday, September 26.

Approvals for our arohiteotural plans had to be given by three departments: Planning, DPW (for eleotrioal deinstallation prior to rebuilding), and the War Memorial Building's Board of Direotors. Beoause of the unforseen delays in seouring permissions, opening dates for the exhibition sohedule have been pushed back to the final week of November/early Deoember, 1995.

EXHIBITION SCHEDULE

The upooming schedule will be confirmed as soon as onstruotion deadlines allow me to aoourately evaluate th situation. As stated above, I am hoping for a late November or early Deoember opening. The antioipated opening show is by Teohne, a group of artists using teohnology.

Since joining the Commission I have been calling or meeting with approved artists to discuss their proposals. In most oases their work is more than eighteen months old; often it has been shown at other venues. For these reasons I am solioiting newer works from all approved artists.

Following Teohne the sohedule is relatively open. It is my intent to sohedule those artists already approved by the Visual Arts Committee as soon as possible. I will also be proposing other works for approval at the next meeting.

A oall for proposals will be inoluded on the Ootober City Site/155 Grove window installation announoement, to be mailed next week. Other works will be solioited by me from reoommendations and/or informal oontaots. I have also been developing a list of ideas for exhibitions and related programs, whioh will be distributed for the Committee's response.

CURRENT PROGRAMMING

"Camp," a City Site installation by artists Janet Silk and Ian Pollook, will open October 7. Conourrent with that projeot will be a slide installation in the window at 155 Grove Street, presented in oonjunotion with Open Studios, and a presentation of the Coalition for Freedom of Expression 1990 Time Capsule oontents. The oapsule was buried in the City Site following early attaoks in Congress on the NEA.

THE FENCE

The Fenoe projeot has been re-aotivated. I have oontaoted all the approved panelists, and Direotor Newirth will be oompleting the MoU to be signed with NORCAL. All the partioipants are still eager to oontinue with this projeot, and I will be assembling a time sohedule as soon as the MoU is signed. I antioipate that judging and final seleotion prooesses will not take plaoe until Spring 1996, however.

Rupert Jenkins, September 20, 1995.

S.F. Finally Gives Kids In Chinatown a Break

By Allan Temko
Architecture Critic

The kids of Chinatown, shortchanged for so long in city planning decisions, finally have gotten something from the city — a charming sculptural "tot lot" in Portsmouth Square.

It is a unique climbing and sliding concrete fun structure by sculptor Mary Fuller McChesney. Dedicated yesterday by Mayor Dianne Feinstein, the tot park has already belonged for a couple of weeks to hundreds of children who swarm over the little fantasy world of Chinese zodiac creatures.

Beautifully turned out toddlers from three neighborhood daycare centers stole the show from the politicians at the opening ceremony with their singing and dancing, including a song that sounded like "My Darling Clementine" in Chinese.

Then they hopped all over the sculptor's zodiac symbols. The rather fierce monkey and friendly tiger crouch beside the sandpit, the noble ram and silly rabbit are perched above the curving slide, the serpent coils around a jump-off platform, and the long dragon extends across the back of the whole composition and down the side of a stairway, where its scaly form doesn't much scare climbing children.

The animals are half-abstract, but recognizable. Their names are spelled out in Chinese and English to avoid any doubt about identity.

That's one of the cheerful lessons of this educational work of art, which is not only a happy blend of Asian and Western culture, but also a rare joint achievement by the Recreation and Park Department, the Art Commission and the city architect's office.

They have been working since 1978 to put together this corner of Portsmouth Square on Kearny between Washington and Clay at a cost of $112,000, including a $10,000 gift from the Tamarack Foundation.

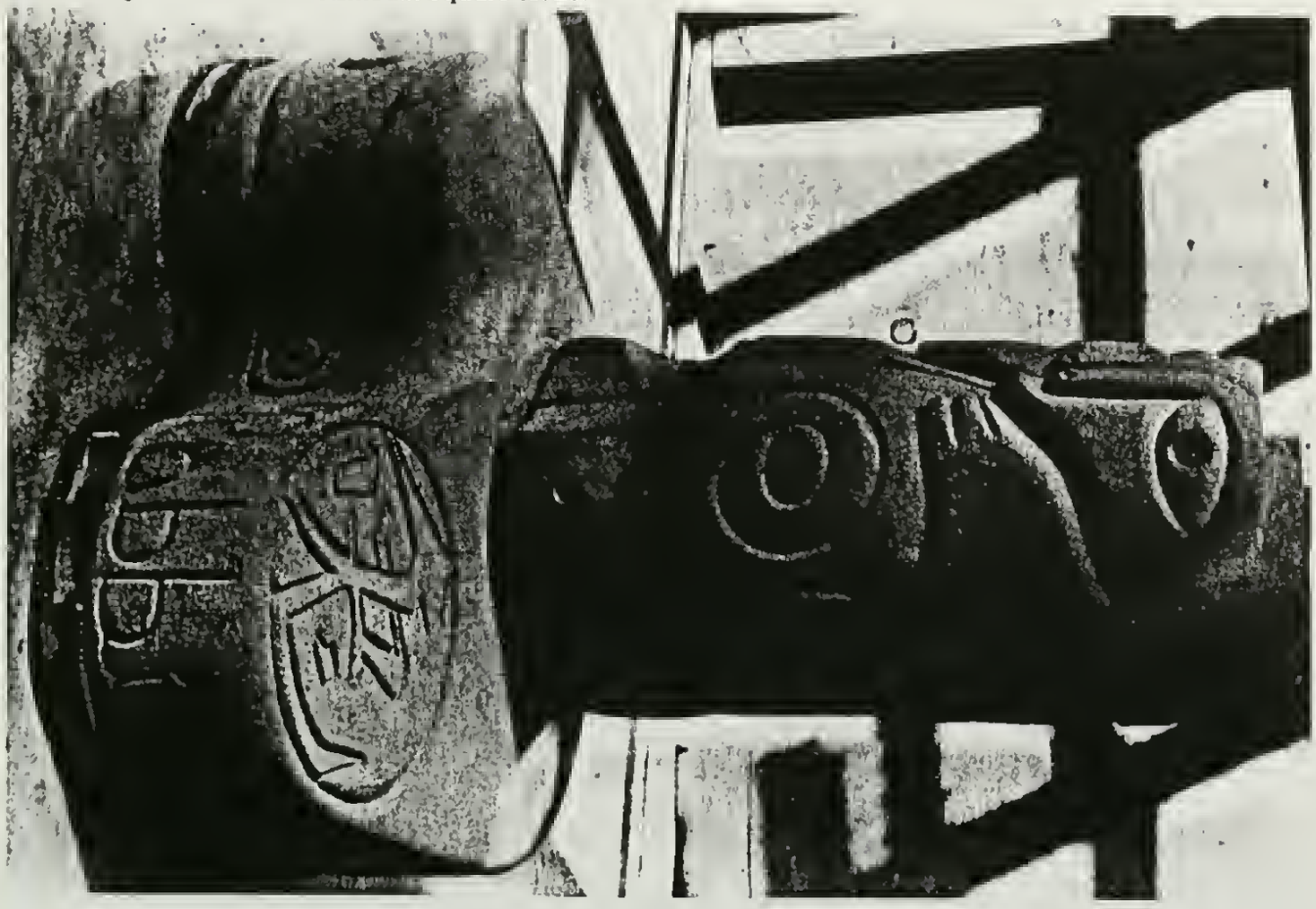
The next step should be to remove the unsightly Kearny Street overpass, between the square's northern side and the Chinese Cultural Center, that is concealed as an architectural afterthought in the ponderous base of the Chinatown-Holiday Inn.



By Brant Ward

Youngsters performed in the new 'tot lot' at Portsmouth Square during dedication ceremonies

1.35 Mary FULLER Portsmouth Square Tot Lot



PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415 252.2581

AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, October 18, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

a. Motion to approve Art Explosion mural designed by Peter Collins and sponsored by the Mural Resource Center.

b. Motion to approve John Muir School mural designed by Cara Weld and sponsored by the Mural Resource Center.

c. Motion to approve artwork by Johanna Poethig for poster series on Gannett kiosks.

d. Motion to approve mural for Potrero Hill Terrace Housing by artists Shannon Morris and sponsored by the Potrero Hill Neighborhood House.

e. Motion to approve up to $5,000 to Ray Beldner for photographic production for the Ocean Beach Art Project.

f. Approval of final payment to Art in Construction for completion of Hamilton/Chamberlain wall.

g. Approval of final payment to James Carpenter Design Association for the completion of design development for International Terminal.

h. Motion to approve text of photo component of Ray Beldner's artwork for Ocean Beach terminal.

3:05 II. The di Suvero Sculpture
Jill Manton

a. Motion to authorize the Director of Cultural Affairs to make final payment to Mark di Suvero for installation of his sculpture in South Beach Park and completion of all his contractual obligations to the Art Commission.

b. Report on dedication ceremony rescheduled for December 2, 1995.

City and County of San Francisco

3:25 III. Gallery
Rupert Jenkins

a, Presentation of designs for gallery street banner to be placed at 401 Van Ness Ave.

b. Review and request for approval of artist proposals for upcoming exhibitions.

3:45 IV. Main Library
Debra Lehane
Bill Hayes/Library Foundation
Final design approval of mural design by Evans & Brown for the Gay/Lesbian Reading Room in the new Main Library.

4:00 V. Barbary Coast Trail
Debra Lehane
Daniel Bacon
Presentation of concept for discussion.

4:10 VI. Conservatory of Flowers
Jill Manton
Approval of the Art Commission's cosponsorship of a temporary installation of the glass art of Dale Chihuly in the lily pond at the Conservatory of Flowers in Golden Gate Park.

4:20 VII. Promenade Ribbon
Jill Manton
Report on results of Promenade Ribbon anti-skateboarding measures.

4:30 VIII. 911 Center
Tonia Macneil
Report on current status of project.
Discussion and possible action to increase public art allocation due to increase in cost of building construction.

4:40 IX. Airport
Susan Pontious

a. Authorization for the Director of Cultural Affairs to enter into an agreement with Su-Chen-Hung for up to $30,000 for design development of glass "welcome" panels for immigration area of new International Terminal.

b. Conceptual approval of artwork by Ik-Joong Kang for International Terminal. Authorization to increase conceptual design contract by up to $10,000 for the production of samples and prototypes.

c. Concourse Walls: discussion of selection panel.

5:10 X. Hospital Parking Garage
Tonia Macneil
Presentation and request for approval of final text and images.

5:20 XI. Sunnydale Pump Station
Jill Manton
Report on status of art enrichment for Sunnydale Pump Station.

5:30 XII. New Art Enrichment: Halladie Plaza
Presentation of proposed public art program.

5:40 XIII. Staff Reports
a. Collections
b. Market Street Art in Transit
c. Mission District Police Station
d. Taraval Police Station
e. Muni Metro Turnback Project Murals

6:00 XIV. Adjournment

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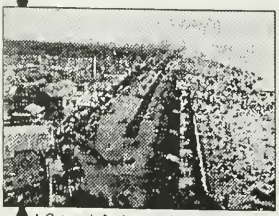
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HINTS OF HISTORY



▲ Chutes-at-the-Beach opens with nine rides, 1922.



▲ Assorted Playland eateries between Balboa and Cabrillo on the Great Highway.

Looking around today's Ocean Beach, it's difficult to visualize Playland and the surrounding areas as they once were. But there are plenty of reminders all around you.

Just south of here at Golden Gate Park's west entry stands the Dutch windmill, which was built in 1902 and renovated in 1982. It pumped water from underground to fill man-made lakes and aid in the park's construction.

To the north, the Cliff House exhibits historical photos and memorabilia. Built in 1909, it is a descendant of the original, which burned down in 1894, as did its replacement in 1907. Downstairs you'll find the Musée Mechanique, home to arcade games relocated from Playland and Sutro Baths, and a replica of the Fun House's infamous Laughing Sal (drop in some coins to hear her haunting howl). On the terrace, visitors can peer into the Camera Obscura, built in 1940. It is the largest optical device in the west, offering a revolving panoramic view of the surrounding landscape.

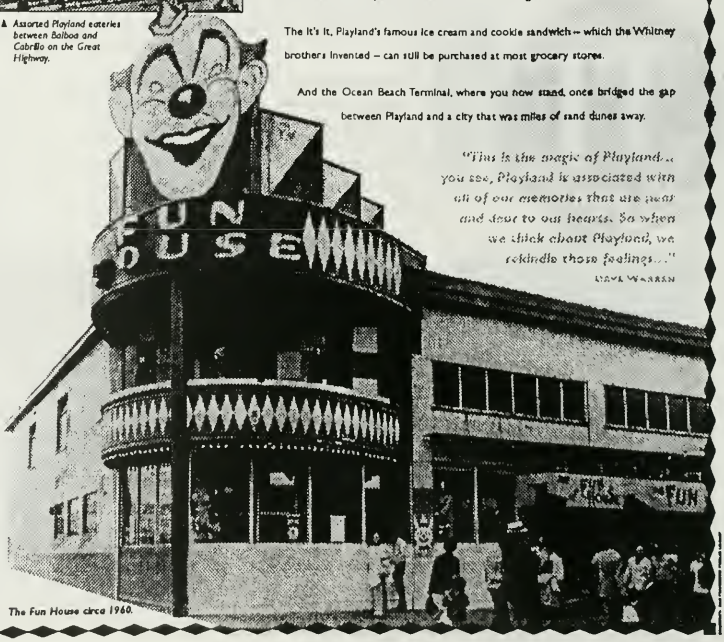
Sutro Baths, beyond the Cliff House, lost its popularity over time despite attempts to revitalize with new attractions. In 1966, owner George Whitney gave up and sold the property, which caught fire and burned during its demolition. Today, only the ruins remain as an exploration site for curious beachgoers.

The It's It, Playland's famous ice cream and cookie sandwich – which the Whitney brothers invented – can still be purchased at most grocery stores.

And the Ocean Beach Terminal, where you now stand, once bridged the gap between Playland and a city that was miles of sand dunes away.

"This is the magic of Playland... you see, Playland is associated with all of our memories that are near and dear to our hearts. So when we think about Playland, we rekindle those feelings..."

DAVE WARREN



The Fun House circa 1960.

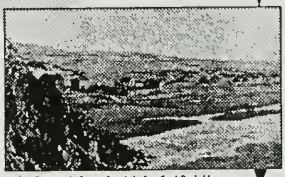
THE CITY AT PLAY

In the mid-1800s, the Gold Rush brought San Francisco new residents, booming business, and the need for a place to celebrate. Ocean Beach, with its unparalleled views, fresh air, and vast stretch of smooth sandy shoreline, offered the perfect resort atmosphere and quickly developed as the city's hot spot.

The Cliff House opened in 1863 – rivaling the five-year-old Seal Rock House resort and attracting the nation's presidents and the city's elite with extravagant meals, incredible views, and performers who wowed onlookers with acts such as an attempted tightrope walk from Seal Rock to land.

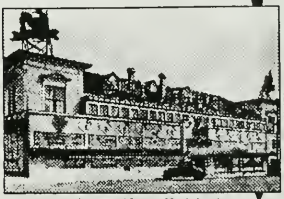
Sutro Railroad Company car arrives at Sutro Baths, 1896.

The Ocean Beach Pavilion, a concert and dance hall adjacent to the Seal Rock House, attracted music lovers when it opened in 1884 (it also served as the training quarters for boxers, including champion Jack Johnson). The dance hall was variously named The Bagdad, The Sahara, and Hawaiiland before becoming in 1927 the longtime home of the popular restaurant and nightclub Topsy's Roost. At this poultry palace, diners indulged in fifty-cent chicken dinners, flew their upstairs dining "coops" by shooting down a slide to the dance floor, and spent the evening boogying to the sounds of Red Lockwood and his Musical Roosters. During the 1960s it catered to another generation as rock 'n' roll club The Family Dog before ultimately becoming a slot-car raceway.



San Francisco's Ocean Beach before Seal Rock House, circa 1858.

Sutro Baths, which opened to the public in 1896, brought more visitors to the west end of San Francisco to swim in the fresh- and saltwater pools and watch swimming competitions. The baths also offered unusual entertainment: the "Anthropic Amphibian" who ate, drank, slept, and even smoked while submerged; Professor M. H. Gay and Jack, his high-diving pooch; "Zeda, the boneless boy wonder"; and exhibits of knights' armor, totem poles, Egyptian mummies, and hundreds of other eclectic artifacts.



Topsy's Roost – Dancing and Dining – 50¢ chicken dinners.

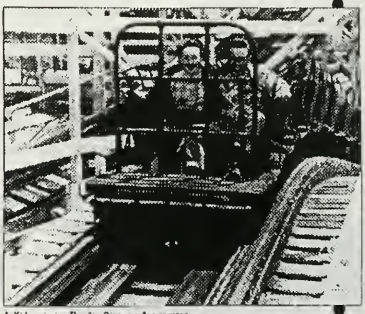
Amusement park Playland-at-the-Beach was a latecomer as a seaside attraction, but its origins derive from a nineteenth-century squatters' settlement across from Ocean Beach called "Mooneysville-by-the-Sea." In the late 1800s, Mooneysville residents built a row of carnival stands that became equally if not more popular with visitors than the impressive neighboring establishments. By the early 1900s, the squatters' carnival grew into a burgeoning amusement center and remained a San Francisco institution until 1972.



Seal Rock House and Ocean Beach Pavilion circa 1910.

TURNING SAND TO GOLD

In 1884, on this very spot, there was a small beachside amusement center consisting of carnival stands offering refreshments, games, and rides. Thirty years later, amusement pioneers Arthur Looff and John Friedle transformed this campy carnival-by-the-sea into the beloved amusement park eventually known as Playland-at-the-Beach.



Kids enjoying The Big Dipper roller coaster.

Since 1914 John Friedle had been involved with the beach's carnival stands and Arthur Looff had managed and operated "Looff's Hippodrome," a merry-go-round built by his father Charles I. D. Looff, designer of amusement rides at New York's Coney Island. But when Friedle bought the Hippodrome and teamed up with Arthur Looff, magic happened. Friedle spent a fortune on new attractions and Looff, a mechanical genius, designed and built each one. By 1921 the creative partners established the "grandest amusement park on the Pacific coast," with such attractions as The Bob Sled Dipper, the "highest, fastest, and most sensational" roller coaster on earth; The Chutes, a boat ride with an incredible view and a splash of a finish; and The Big Dipper, which opened in 1922 and was considered Looff's ultimate creation.

In 1926, concessionaire George K. Whitney became Ocean Beach's amusement park manager. Prior to his arrival, the park's name had changed over the years, ranging from "Looff's Hippodrome" to "Chutes-at-the-Beach." In 1928, Whitney's public relations man coined the name that would identify the park for the rest of its days: Playland-at-the-Beach.



Willem Smit, Playland's legendary jack-of-all trades, on Looff's Merry-Go-Round.

During The Great Depression, Whitney and his brother Leo protected Playland from the failing economy by buying out each of the concessions. By 1942, the Whitneys owned everything from Sutro Baths to Fulton Street.

The Whitney brothers rebuilt all of Playland in the late 1940s and early 1950s, but by the 1960s its popularity had deteriorated. After George Whitney died in 1971, Playland was snatched up by real-estate developer Jeremy Ets-Hokin, who planned to build "a small, beautiful, urban community at the edge of a great city."

"I never believed that they would tear down Playland. I truly, to the last day, never believed it would happen..."

MARVIN GOLD

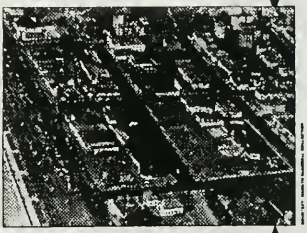
A view from the Fly-O-Plane.

A MEMORABLE MUSE

From 1914 to 1972, this area was occupied by the popular amusement center known as Playland-at-the-Beach. Imagine how it must have looked and felt when as many as 65,000 people frolicked here on weekends while taking in sea air mingled with the aroma of popcorn and cotton candy.

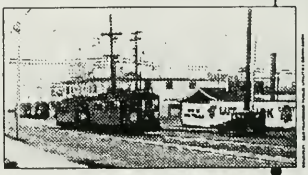
Playland was four square blocks of classic amusement park entertainment and included the Big Dipper roller coaster, Dodge 'Em bumper cars, a Ferris wheel, a merry-go-round, and the Fun House.

This very site was the home of Laff in the Dark, a hair-raising haunt that guided passengers in almost complete darkness through spiderwebs and past opening coffins on a small-gauge railroad train. In the 1960s, the attraction was replaced by Fun Tier Town, where visitors were greeted by a brightly colored roof-riding cowboy before embarking on a bumpy "Mad Mine" ride.



▲ *Aerial close-up of Playland from Golden Gate Park to base of Sutro Heights.*

The Fun House, one of Playland's last attractions before its demolition in 1972, coaxed visitors through the entrance with a rolling "fun barrel," staggering staircase, and surprising blasts of air from the floorboards. Once inside, fun-seekers cavorted amidst "the world's longest indoor wooden slide," a "fun wheel," a dizzying mirror maze, wooden rocking horses, and wobbly moving bridges.



▲ *B-Line terminal located next to Laff in the Dark.*

All Playland visitors were greeted by famous Fun House hostess Laughing Sal. A mechanical woman created by the Philadelphia Toboggan Company, Sal cackled incessantly at guests from a Fun House window. Known for frightening children with her loud laugh, missing front tooth, and enormous bobbing figure, Sal left an indelible impression on all who encountered her.

"I viewed Playland almost as a world unto itself... it was a huge theatre set where you became a character within its setting."

STEVE MAIYSIK

Laughing Sal – built by the Philadelphia Toboggan Company, circa 1940.

STAFF REPORT

DATE: October 5, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil

RE: 911 Center Public Art Project

The 911 Center Project has been delayed for nearly a year due to concerns of the neighborhood as to the impact of the building on the Hayward Playground and its facilities. For a number of reasons, the building construction cost will increase from $7 million to $22 million dollars. The current art enrichment budget is $140,000, or 2% of the original building cost.

When staff first discussed this project with the CAO's representative, it was requested that we develop art projects which would serve both the surrounding community and the employees of the 911 Center. At this time, the Art Commission has two artists under contract to fulfill that purpose: Cheryl Riley, who will create art work for the exterior of the building, and Clifford Rainey, who has designed art for the interior employee area.

Cheryl's contract specifies that she will work with the community in developing her designs; it was our intention that she would lead one or two workshops to involve children and youth in the process, although the details of this involvement have not yet been worked out. Cheryl has made a very preliminary proposal for a project which would impact 1/2 of the length of the 400' long wall at the site.

In the meantime, the community has requested that the CAO and other agencies provide opportunities for residents in the form of training, jobs, rehabilitation of the park and facilities, protection from graffiti and more, as mitigation for the impact of the new Center.

The Art Commission staff responded to this concern with a proposal to establish a project which would truly involve the community from start to finish in the design, fabrication and installation of the project. (See attached). We have reviewed the outlines of this project with CAE and Art Education staff, and with members of some of the neighborhood agencies, and have been assured that it would be both workable and a substantial asset.

In response to the community's concerns, therefore, we are requesting that the Art Commission allocation be increased to develop art enrichment to its full potential. This would allow implementation of a full community program as well as expansion of the art work to cover the entire 400' wall.

Although the full 2% allocation for the building construction cost alone would be $440,000, we are also cognizant of the impact such a request would have on the project budget. Therefore we propose that the Commission approve an allocation of 1% of the construction cost, or $220,000.

ACTION RECOMMENDED:
Authorization to increase allocation for Art Enrichment at the 911 Center to $220,000.

Authorization to increase contract with Cheryl Riley for the 911 Center by $10,000, to cover the first phase of the new community participation program.

SAN FRANCISCO ART COMMISSION

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
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VISUAL ARTS COMMITTEE MEETING
Wednesday, November 15, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

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3:00 I. Consent Calendar

a. Motion to approve Cheryl Riley for service as a selection panelist for Fire Station #34 and approval to pay her an honorarium of $100 per day or $50 per 1/2 day.

b. Motion to approve mural for Potrero Hill Terrace Housing by artist Shannon Morris and sponsored by the Potrero Hill Neighborhood House.

c. Approval of honorarium of $5,000 to R. M. Fischer for proposal start-up costs for the Moscone Convention Center Public Art Project.

d. Approval of increase of $600 in contract #2820015A with Scott Donahue for art work at the Taraval Police Station to reimburse for unplanned architectural design changes and extension of liability insurance.

e. Approval of increase of $5,700 in contract #2810015 with Cheryl Riley for artwork at the Bayview Police Station to cover cost increases due to project delay and requested design changes.

3:05 II. Gallery
Rupert Jenkins
a. Update
b. Exhibition Proposals
c. Nominees for Advisory Board and City Site panel

3:35 III Hallidie Plaza New Art Enrichment
Eleanor Beaton
Presentation of proposed public art program.

3:45 IV. Promenade Ribbon
Jill Manton
Motion to authorize the modification of existing agreement with Fiberstars for an amount not to exceed $15,000 for repair of the glass block installation in the South Embarcadero Promenade Ribbon.

City and County of San Francisco

3:55 V. Water Department Projects
Tonia Macneil, Ed Stewart

a. Request to allocate $5,500 of current Art Enrichment funds from Milbrae Project to purchase artist's proofs of photographs of the San Francisco Watershed.

b. Report on current status of projects by artist Jody Pinto. Possible request for Commission action on artist's fee request and definition of scope of work.

4:15 VI. Sunnydale Pump Station
Jill Manton
Status Report

4:25 VII. 911 Center
Tonia Macneil
Report on project status and request for revision of previous Art Commission Resolution.

4:35 VIII. Jose Coronado Playground
Tonia Macneil
Report on artist's proposal and request to approve increase in art enrichment allocation to cover project expenses.

4:45 IX. Staff Reports
a. Collections
b. Market Street Art in Transit
c. Mission District Police Station
d. Taraval Police Station
e. Moscone Convention Center
f. Sheriff's Facility
g. Hospital Parking Garage
h. Ocean Beach
i. Key Stops
j. Library
k. Bayview Police Station

5:15 XI. Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415)**554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415)252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

MINUTES
VISUAL ARTS COMMITTEE MEETING
Wednesday, November 15, 1995
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

The meeting was called to order at 3:00 p.m.

ROLL CALL:
Commissioners present: Anne Healy, Bill Meyer, Emily Keeler

Staff present: Jill Manton, Susan Pontious, Tonia Macneil, Eleanor Beaton, Rupert Jenkins, Rich Newirth, Nancy Gonchar

I. Consent Calendar

Motion to approve the following consent calendar items:

a. Motion to approve Cheryl Riley for service as a selection panelist for Fire Station #34 and approval to pay her an honorarium of $100 per day or $50 per 1/2 day.

b. Motion to approve mural for Potrero Hill Terrace Housing by artist Shannon Morris and sponsored by the Potrero Hill Neighborhood House.

c. Approval of honorarium of $5,000 to R. M. Fischer for proposal start-up costs for the Moscone Convention Center Public Art Project.

d. Approval of increase of $600 in contract #2820015A with Scott Donahue for art work at the Taraval Police Station to reimburse for unplanned architectural design changes and extension of liability insurance.

e. Approval of increase of $5,700 in contract #2810015 with Cheryl Riley for artwork at the Bayview Police Station to cover cost increases due to project delay and requested design changes.

f. Motion to approve a payment of $1500 to Ron Johnson, of Critical Solutions, Inc., for his work to review the construction documents for art work by Keith Sonnier at the San Francisco International Airport Concourse G.
Moved: Meyer
Second: Keeler

II. Gallery
Rupert Jenkins
Advisory Board Nominees
Motion to approve the following Gallery Advisory Board members: Michelle Rollman, Toni Lane, John Webber, Daryl Smith, Nancy Hom, Ali Sant, Linda Lucero, Julio Morales, Tim Taylor, Perry Hu, Glen Helfand, Domingo Nuno.
Moved: Meyer
Second: Keeler
Vote: Unanimous

Motion to approve the following City Site jurors: Seyed Alevi, Mary Ceruti, Bruce Tomb, Lewis Watts, Anita Margrill.
Moved: Meyer
Second: Keeler
Vote: Unanimous

Motion to approve the Exhibition "1906 San Francisco Earthquake" project was approved for a one-week exhibition in April 1996 timed for the 90th anniversary of the 1906 earthquake.
Moved: Keeler
Second: Meyer
Vote: Unanimous

The Committee discussed the fence project at 165 Grove Street. Discussed were the scope of the project in relation to its demands on the artist working with a restricted budget. Anne Healy raised the possibility of increasing the artist honoraria and materials budget. All items are to be reevaluated after more information is gathered.

III. Hallidie Plaza New Art Enrichment
Eleanor Beaton
Eleanor Beaton presented the plan for the art component for the new elevator being built by the Visitors and Convention Bureau to give access from Market Street to the Plaza below. The total budget available is $9,000 including administration, artist's fee and fabrication costs. Because of the budget limitations, an artist designed treatment of the steel elevator doors is recommended; if money permits, the artist might also create artwork for the steel core of the elevator. Beaton provided project guidelines and requested approval of the art program, selection process guidelines, and a pool of potential panelists.

Motion to approve the art component for the Hallidie Plaza elevator, to approve the selection process guidelines, and to approve Sheila Ghidini, Susan Steinman, Cheryl Riley, Janeen Antoine, David Izu, Richard Olsen, Jos Sances, Jeannie Weiffenbach, and Andrea Brewster as potential panelists.
Moved: Meyer
Second: Keeler
Vote: Unanimous

IV. Promenade Ribbon
Jill Manton requested authorization to increase the existing contract with Fiberstars for the removal and replacement of glass blocking with a new installation detail utilizing epoxy. She also reported on increasing problems with the skateboarders and on the difficulty in coming up with an acceptable retrofit solution. So far, two tests have been performed, but unfortunately both were aesthetically unacceptable.

Motion to authorize the Director of Cultural Affairs to increase the contract with Fiberstars by $15,000 for repair and replacement of glass block in South Embarcadero.
Motion: Healy
Second: Meyer
Vote: unanimous

Water Department Projects

A. The San Francisco Water Department's Watershed Manager, Ed Stewart, requested that the Art Commission approve an allocation of current art enrichment funds to purchase artist proofs of photographs by artist Robert Buelleton. With the Water Department's permission, Robert has been photographing the San Andreas watershed for the past 8 years. The 19,000-acre watershed is an unspoiled wilderness surrounding the City's reservoirs and providing protection for many native plants and animals.

The artist has produced a book of the photographs for commercial sale, and has offered the Water Department 40 matted and framed artist's proofs for a total cost of $5,600.

Action: Motion to approve the allocation of $6,000 of current Water Department Art Enrichment funds for the purchase of 40 artist proofs of photographs of the San Andreas Watershed by photographer Robert Buelleton.
Moved: Meyer
Second: Keeler

B. Tonia Macneil reported on the status of Jody Pinto's involvement in projects at the Millbrae Water Facility. Jody will be meeting with the architects and Water Department in December to begin work on the design development of the landscape artwork she has proposed. At those meetings the proposal will be reviewed for budget feasibility. Rough estimates show that her proposal would cost $1.5 to $2 million, while the available budget for art work is about $225,000; with the expected architectural contribution the total would still be only about $1 million. Macneil requested approval to proceed with design development of the artwork proposal for a total contract not to exceed $30,000.

Action:
Authorization for the Director of Cultural Affairs to enter into contract with artist Jody Pinto for design development of her art proposal at the Millbrae Water Facility for an amount not to exceed $30,000.
Moved: Meyer
Second: Keeler
Vote: Unanimous

VI. Sunnydale Pump Station
Jill Manton

Jill Manton reported that the project has still not been put out to bid, despite her efforts to urge DPW to move forward with this. Rich Newirth said he will personally contact either DPW or the CAO about this if it is not resolved immediately.

VII. 911 Center

Tonia Macneil reported that she had informed the 911 project manager of the Commission's resolution to approve an art enrichment budget of 1% of the total building budget, or $220,000. The building budget has since been reduced to $18 million, therefore the allocation would be $180,000. She is waiting for the project manager's response.

VIII. Jose Coronado Playground
The Commission had asked Eduardo Pineda and Ray Patlan to make a proposal to work with community youth to design and implement a permanent mural for the new community building at the Jose Coronado Playground. Tonia Macneil presented the artists' budget and informed the Committee that she has requested that the Recreation and Parks Department double the current $4,000 art enrichment allocation to meet the artists' budget needs. All materials and labor to fabricate, transport and install the mural will be paid out of the building construction budget, rather than the art enrichment budget. The Commissioners questioned staff about the feasibility of Recreation and Park Department dedicating the funding out of their construction budget for the tile facade to be produced by the artist and the community youth and recommended that staff work with Rec and Park staff to achieve consensus on this.

Taraval Police Station
Installation of art works by Scott Donahue and Arthur Gonzalez will be going on in the first two weeks of December at the Taraval Police Station. The dedication is expected to take place in February. Tonia invited Commissioners to join her in the inspection of the work.

Moscone Convention Center
The project artist, R. M. Fischer, will visit San Francisco from December 8 to 14 to begin the first phase of his design contract. He will conduct research and meet with community groups and the Commission's Advisory Committees at that time.

Bayview Police Station
The ground breaking to start construction of the Bayview Police Station is scheduled for November 21 at 10:00. Cheryl Riley, the project artist, will be able to begin work on the project after a three year delay.

XI. Adjournment
The meeting adjourned at 5:20 p.m.

Submitted by:
Sally Wisnia
Sally Wisnia

Approved By:
FOR RICHARD NEWIRTH
Richard Newirth


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STOCK# K118522-12

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

Minutes to Visual Arts Committee Meeting
Wednesday, Dec. 20, 1995

Commissioners Present:
Anne Healy (Chair)
Emily Keeler
Bill Meyers
Dodie Rosekrans

Staff Present:

Eleanor Beaton	Michele Liapes
Nancy Gonchar	Jill Manton
Rupert Jenkins	Richard Newirth
Debra Lehane	Susan Pontious

I. Consent Calendar
Eleanor Beaton requested removal of item #9 (approval of artwork by Susan Schwartzenberg for *Market Street Tour Journal*) for consideration at a later date, and item #5, approval of poster artwork by Domingo Nuno for Market Street kiosks for discussion.

Motion: Approval of following Consent Calendar items as amended:

1. Motion to formally deaccession the following items from the San Francisco International Airport Public Art Collection:

a. 1977.36 Lenore Chinn, *Los Indios de Mexico*, 1977, acrylic on canvas, 49 x 72-3/4 "
b. 1977.35 Arthur Carraway, *Vaisisi Ancestral Spirit*, 1977, oil and mixed media on canvas, 50-3/4 x 49 "
c. 1980.5 Judith Linhares, *Turkey*, 1978, oil on canvas, 72 x 68 "
d. 1979.41 Freda Koblick, Night Sky, 1980-81, acrylic and stainless steel, two parts, approximately 180' tall
e. 1979.41 Richard Mayhew, Seneca, no date, oil on canvas, 49 x 49 "

2. Motion to enter into agreement with the art auction house of Butterfield and Butterfield for sale of deaccessioned works.

CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE. SUITE 240, SAN FRANCISCO, CA. 94102 TEL. 415.252.2590 FAX 415.252.259

3. Motion to approve final contract payment in the amount of $4,000 to Dale Kronkright, Objects Conservator for work completed on monuments in Portsmouth Square.

4. Motion to approve mural design by Jan Cook and sponsored by Precita Eyes for the Thurgood Marshall Academic High School.

5. Motion to approve final payment of $3531 to Ray Beldner for contract #POAR96000018 for the Ocean Beach Terminal Project, contingent upon final inspection and approval of fabricated sculptures.

6. Motion to approve final payment of $755 to Nayland Blake for contract CT2840023 contingent upon inspection and approval of installation of "Constellation" at the New Main Library.

7. Motion to approve final payment of $1071 to Rocket Science for Contract #POAR96000022 for installation of Nayland Blake's artwork at the New Main Library, contingent upon final inspection and approval of the installation.

8. Motion to increase Vicki Scuri's contract by up to $6000 for re-finishing of floor paving for Sheriff's Facility.

9. Motion to authorize payment in the amount of $1000 to the firm of Keller and Mitchell for their additional services in coordinating Seyed Alavi's art concept for the Richmond Recreation Center.

10. Motion to approve increase in contract with FSSA/Mural Resource Center for MMTP Construction Fence Murals by up to $4,000 to reimburse for increased insurance expenses due to project delay.

11. Motion to pay Peter Chang an honorarium of $500 for the design of the DeCaux posters.

Moved: Keeler/Meyers

Vote: Unanimous

II. Collections

A. Relocation of Benianimo Bufano sculpture, *Peace*, to Brotherhood Way.

1. Motion: Approval of the relocation of the sculpture by Benianimo Bufano titled *Peace* from the central roadway at San Francisco International Airport to a meadow on the north side of Brotherhood Way near Junipero Serra, across from the Calvary Armenian Church.
Moved: Meyers/Keeler
Vote: Unanimous

2. Motion: Approval for the Director of Cultural Affairs to enter into contract for the amount of $50,000 with Atthowe Fine Arts for services concerning the relocation of the sculpture *Peace* for project management, engineering specifications for Footings and Footings Construction, and site demolition in regards to the sculpture's relocation to Brotherhood Way.
Moved: Meyers/Keeler
Vote: Unanimous

3. Motion: Approval for the Director of Cultural Affairs to enter into contract for the amount of $50,000 with Sheedy Drayage Company for services concerning the removal, transportation and reinstallation of the sculpture by Beniamino Bufano titled *Peace* from SFIA to Brotherhood Way.
Moved: Meyers/Rosekrans
Vote: Unanimous

III. Gallery

Rupert Jenkins gave a progress report on the renovation of the gallery. He reported all was going well except for a minor electrical problem. The recessed lights as a unit are not UL approved, although each of the components are. The solution is to take a fixture down, and for a fee of $15 we can get it UL inspected and approved.

IV. Airport

A. Concourse Wall Selection

Susan Pontious reported that the a selection panel, composed of Kathy Holland, Karen Tsujimoto, Armando Rascon, and Raymond Saunders had met and selected finalists and alternates for the 9 concourse walls.

1. Motion: Motion to approve Gronk, Mildred Howard, the team of Larry Sultan and Mike Mandel, Paul Kos, Enrique Chagoya, Lorna Simpson, the team of Juana Alicia and Emmanuel Montoya, Viola Frey, Rupert Garcia, John Roloff and Nori Sato as semifinalists for the Airport concourse walls, and approval to pay each an honorarium of $1,000 to develop a site proposal.
 Moved: Meyers/Keeler
 Vote: Unanimous

2. Motion: Motion to approve Rigo, Squeak Carnwath, Kent Roberts, Al Held and Oliver Jackson as alternates for the concourse walls should any of the finalists drop out.
 Moved: Meyers/Healy
 Vote: Unanimous

B. James Carpenter Proposal

Susan Pontious reported that latest cost estimates for fabrication and installation of James Carpenter's sculptural light reflectors have come in at approximately $1.4 million, which, with design fees brings the cost of the project to approximately $1.8 million, or approximately $600,000 over the previous approved budget. The artist is investigating a number of options for reducing the cost, including simplifying the connections and reducing the size of the structural members. A big factor in the cost is installation. The artist is getting alternative bids for this work.

1. Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Associates for $40,000 for Construction

Documents for sculptural light reflectors for SFIA phase 2.2.
Moved: Meyers/Healy
Vote: Unanimous

2. Motion: Motion to approve final payment to James Carpenter Design Associates for construction documents for sculptural light reflectors for SFIA phase 2.1.
Moved: Keeler/Meyers
Vote: Unanimous

C. Architectural Fee Proposals
Susan Pontious reported that the joint venture architects for the International Terminal have made fee proposals for their work in design and construction administration on the artists' proposals. Our consultant, Ron Johnson, has advised that architectural fees should be between 7 1/2% - 10% of the construction cost. Fees proposed for Su-Chen Hung's proposal ($35,000) and for Lewis deSoto's proposal ($60,000) are within this range. The architects have agreed to re-submit their fee proposal for James Carpenter and Pontious has requested that the fee proposal for Vito Acconci ($122,000) be reconsidered once the scope of work for that project has been more refined.

Motion: motion to approve joint venture architects Skidmore Owings & Merrill, DelCampo and Maru, and Michael Willis & Associates fee proposals of $35,000 and $60,100 for design development, construction documents and construction administration for SFIA art enrichment projects by Su-Chen Hung and Lewis deSoto, respectively.
Moved: Meyers/Rosekrans
Vote: Unanimous

V. Sunnydale Pump Station
Jill Manton reported that the Sunnydale Pump Station project is at last out to bid.

VI. Fire Station #34
Michele Liapes reported that the selection panel, Tony Leung, Susan Pontious, and Cherly Riley met to

review proposals from the finalists. Chief Lynch from the Fire Department was unable to attend. She reported that the panel had not consensus on a proposal to recommend to the Art Commission. Instead, the panel recommended that the artists be given the panel comments regarding their proposals, and asked to reconsider their designs. Liapes presented the artists proposals to the committee.

Anders Barth had proposed a Phoenix, the mythological bird on the City seal, to be executed in terra cotta relief. The committee felt the image was too literal and static, and would also like to see a sample of a section of the design in the proposed material.

Teresa Camozzi proposed interviewing firemen and victims that the fire department had helped, and collecting "artifacts" from their experiences and casting them in resin bricks that would be incorporated in the wall. She would also incorporate brick patterns present in the historic firehouse in the wall. The committee expressed concern that this work would not have enough visibility in the site as the traffic is primarily vehicular. Commissioner Healy also expressed concern regarding the durability of the proposed material.

Rigo proposed a mural consisting of an antique fireman's hat and SFFD #34 in large white letters. The committee expressed concern that the image was not appropriate for that site, and was underdeveloped. The artist also needs to submit a budget, as well details on the feasibility of cutting the bricks to accomodate the concrete relief on which he proposes to paint.

The committee concurred with the selection panel's recommendation that the artists be asked to reconsider their designs in light of the panel's comments. Commissioner Healy also made the comment that all of the artists need to be more accurate in their representation of the color of the bricks relative to the colors of their proposed artworks.

VII. Promenade Ribbon

1. Report on progress of Ribbon Promenade Repairs and Skateboard mitigation efforts.
Jill Manton reported that three different tests have been conducted to date in an effort to find a permanent, durable, and affordable solution to the damage incurred by the Ribbon as a consequence of skateboarding use. None of them have been satisfactory.

She informed the Commissioners that some of the methods to be tested will still alow for skateboarders to use the ribbon and some of the methods to be tested will serve as a dterent. The Committee was affirmed their commitment to finding a solution.

Jill Manton also reported that the artists are investigating the possibility of staining the Ribbon black. That way, the chipped edges could be touched up on an as need basis.

The Committee was warey of this idea, and thought it needed a great deal more thought and research.

2.

Motion: motion to authorize the Director of Cultural Affairs to approve an additional $2500 for further tests to be conducted by Keva Construction to modify existing ribbon sculpture.
Moved: Meyers/Keeler
Vote: Unanimous

VIII. **Modification of Art Commission Selection Procedures**

A. Proposed Modification of Selection Process for Commissions under $10,000
Jill Manton requested that in the interest in reducing administrative costs for small projects, that staff be allowed to develop a short list from known qualified candidates, rather than having to incur the costs of publically advertising and holding a selection panel. In developing such short lists, staff would be careful in include qualified women and minority candidates.

Motion: Motion to authorize establishment of a policy consistent with regulations of Human Rights Commission which will allow artists to be selected on the basis of a short list for contracts under $10,000.
Moved: Meyers/Keeler
Vote: Unanimous

B. Discussion of Policy Regarding the Award of Simultaneous or Consecutive Artist Commissions.
Jill Manton asked for a review of our current policy that prohibits artists from getting simultaneous or consecutive commissions within a five year period. Currently, artists are only prohibited if the commission exceeds $50,000. She pointed out that a number of artists have received 3 or 4 consecutive or simultaneous small commissions, and she was concerned that it may appear that the Art Commission is not seeking new artists.

Discussion ensued on this issue. Commissioner Keeler felt that if the artist was clearly the best person for the job, then they should not be excluded from consideration, even if they had had previous commissions. Others felt that if artists knew they would be excluded from the more prestigious commissions if they were previously awarded a small commission, then qualified artists would be less likely to apply for these small commissions.

It was finally the concensus that the guidelines should be left as they are, but that jurors should be instructed to consider whether or not an artist's work is already represented in the City's collection as a factor in their decision. Staff should also consider whether or not the current lid of $50,000 is too low.

IX. Moscone Convention Center Art Enrichment
Jill Manton reported that R.M. Fisher had been in town and had met with community groups to present his work to an unanimously positive reception. The artist also reviewed the site to identify possible

locations for his artwork, and he is considering siting his artwork on the existing architecture. This is because the light poles will not take much weight, there is virtually no sidewalk space available, and the footings for a sculpture would be problematic given the fact that the Moscone Convention Center roof lies just under the sidewalk.

X. Mid-Embarcadero Artists Competition
Jill Manton reported that she is trying to identify candidates for the mid-Embarcadero. She reported that the budget is $900,000 for two artists, with initial design fee of $15,000 each. The mid-Embarcadero design team currently consists of Peter Walker (landscape architect) and ROMA.

XI. Millbrea Water Dept. Facility
Jill Manton reported that the project is back on track. The Utilities Engineering Bureau has agreed that the artist needs design control over the entire integrated artwork and landscape. Therefore, she will work with a landscape designer of her choice. She, in turn, agreed to hire a local designer, and upon interviewing three candidates, has selected Roberl La Rocca & Associates.

The Committee felt that LaRocca and Associates was a good choice, particularly since LaRocca and Associates had done the original landscape design for the facility. However, Commissioner Meyer asked staff to check with the City Attorney to make sure there was no conflict of interest since Bob LaRocca is a former Art Commissioner.

Motion: Motion to enter into contract for up to $90,000 with Jody Pinto for design development and all landscape design of Millbrae Water Facility.
Moved: Healy/Meyer
Vote: Unanimous

XII. Taraval Police Station
Jill Manton reported that Tonia Macneil had approved Arthur Gonzalez's ceramic relief sculpture in the studio, but when the work was delivered to the site, the contractor thought it needed additional bracing to install. Also, the artwork

looked very rough and rustic with gaps between the sections and an uneven finish. The artist has been asked to correct these deficiencies.

In the future, Manton reported, staff will make studio visits in pairs when approving artwork prior to installation.

XIII. Hospital Parking Garage

Jill Manton reported that full scale mock-up of Ann Chamberlain's art panels were ready for review and approval, and requested a Commission liaison to approve the mock-up. Commissioner Healy volunteered to accompany Tonia Macneil on the site visit.

XIV. Staff Reports

A. Market Street

Eleanor Beaton asked the Committee to review the kiosk poster designs submitted by Domingo Nuno. She said that the designs had been reviewed by the curatorial staff, who had made several suggestions that the artist had not chosen to follow. These included the readability of the red text, and some of the text. Beaton asked the Committee's opinion on these issues, and whether or not they wanted to approve the designs as they were, or direct the artist to make changes. The Committee decided to approve the designs as submitted.

Motion: Motion to approve artwork for poster project by Domingo Nuno for the Market St. kiosks.
Moved: Meyer/Healy
Vote: Unanimous

B. Hallidie Plaza

Eleanor Beaton reported that we were working on a very tight time frame for this project. She is looking for an artist to come up with a design to be engraved on the elevator doors. She asked the Committee for artist recommendations.

C. New Main Library

Eleanor Beaton reported that the panels and fiber optics were in the process of being installed for Nayland Blake's piece.

D. DeCaux Posters
Jill Manton asked for conceptual approval of the poster design content, which wll feature 4 poems selected out of the Writers' Corp Program. The Committee was very supportive of the poetry and ideas as presented.

E. 19th Ave. Platforms
Jill Manton reported that our 19th Ave. Muni Platforms designed by Leonard Hunter and Shiela Ghidini were chosen to be included in a national brochure published by the Federal Transportation Authority.

ORDERS and REPORTS:

1. Motion to formally deaccession the following items from the San Francisco International Airport Public Art Collection:

 a. 1977.36 Lenore Chinn, *Los Indios de Mexico*, 1977, acrylic on canvas, 49 x 72-3/4 "
 b. 1977.35 Arthur Carraway, *Vaisisi Ancestral Spirit*, 1977, oil and mixed media on canvas, 50-3/4 x 49 "
 c. 1980.5 Judith Linhares, *Turkey*, 1978, oil on canvas, 72 x 68 "
 d. 1979.41 Freda Koblick, Night Sky, 1980-81, acrylic and stainless steel, two parts, approximately 180' tall
 e. 1979.41 Richard Mayhew, Seneca, no date, oil on canvas, 49x 49 "

2. Motion to enter into agreement with the art auction house of Butterfield and Butterfield for sale of deaccessioned works.

3. Motion to approve final contract payment in the amount of $4,000 to Dale Kronkright, Objects Conservator for work completed on monuments in Portsmouth Square.

4. Motion to approve mural design by Jan Cook and sponsored by Precita Eyes for the Thurgood Marshall Academic High School.

5. Motion to approve artwork for poster project by Domingo Nuno for the Market Street kiosks.

6. Motion to approve final payment of $3531 to Ray Beldner for contract #POAR96000018 for the Ocean Beach Terminal Project, contingent upon final inspection and approval of fabricated sculptures.

7. Motion to approve final payment of $755 to Nayland Blake for contract CT2840023 contingent upon inspection and approval of installation of "Constellation" at the New Main Library.

8. Motion to approve final payment of $1071 to Rocket Science for Contract #POAR96000022 for installation of Nayland Blake's artwork at the New Main Library, contingent upon final inspection and approval of the installation.

9. Motion to approve artwork by Susan Schwartzenberg for "Market Street Tour Journal."

10. Motion to increase Vicki Scuri's contract by up to $6000 for refinishing of floor paving for Sheriff's Facility.

11. Motion to authorize payment in the amount of $1000 to the firm of Keller and Mitchell for their additional services in coordinating Seyed Alavi's art concept for the Richmond Recreation Center.

12. Motion to approve increase in contract with FSSA/Mural Resource Center for MMTP Construction Fence Murals by up to $4,000 to reimburse for increased insurance expenses due to project delay.

13. Motion to pay Peter Chang an honorarium of $500 for the design of the DeCaux posters.

14. Motion to approve the relocation of the sculpture by Benianimo Bufano titled Peace from the central roadway at San Francisco International Airport to a meadow on the north side of Brotherhood Way near Junipero Serra, across from the Calvary Armenian Church.

15. Motion to enter into contract for the amount of $50,000 with Atthowe Fine Arts for services concerning the relocation of the sculpture *Peace* for project management, engineering specifications for Footings and Footings Construction, and site demolition in regards to the sculpture's relocation to Brotherhood Way.

16. Motion to enter into contract for the amount of $50,000 with Sheedy Drayage Company for services concerning the removal, transportation and reinstallation of the sculpture by Beniamino Bufano titled *Peace* from SFIA to Brotherhood Way.

17. Motion to approve Gronk, Mildred Howard, the team of Larry Sultan and Mike Mandel, Paul Kos, Enrique Chagoya, Lorna Simpson, the team of Juana Alicia and Emmanuel Montoya, Viola Frey, Rupert Garcia, John Roloff and Nori Sato as semifinalists for the Airport concourse walls, and approval to pay each an honorarium of $1,000 to develop a site proposal.

18. Motion to approve Rigo, Squeak Carnwath, Kent Roberts, Al Held and Oliver Jackson as alternates for the concourse walls should any of the finalists drop out.

19. Motion to authorize the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Associates for $40,000 for Construction Documents for sculptural light reflectors for SFIA phase 2.2.

20. Motion to approve final payment to James Carpenter Design Associates for construction documents for sculptural light reflectors for SFIA phase 2.1.

21. Motion to approve joint venture architects Skidmore Owings & Merrill, DelCampo and Maro, and Michael Willis & Associates fee proposals of $35,000 and $60,100 for design development, construction documents and construction administration for SFIA art enrichment projects by Su-Chen Hung and Lewis deSoto respectively.

22. Motion to authorize the Director of Cultural Affairs to approve an additional $2500 for further

tests to be conducted by Keva Construction to modify existing ribbon sculpture.

23. Motion to authorize establishment of a policy consistent with regulations of Human Rights Commission which will allow artists to be selected on the basis of a "Short List" for contracts under $10,000.

24. Motion to enter into contract for up to $90,000 with Jody Pinto for design development and all landscape design of Millbrae Water Dept. Facility.

Respectfully Submitted by:

Susan Pontious

Susan Pontious
Curator
Public Art Program

JAN 1996

S F
A C

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252 2581

AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, January 17, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. **Consent Calendar**

A. Motion to approve mural design for Joseph Lee Recreation Center by artists Wendy Rubushi and Keith Lewis, sponsored by the Bayview Opera House, contingent upon Recreation and Park Department's final approval.

B. Motion to authorize the Director of Cultural Affairs to pay Critical Solutions, Inc. up to $3,000 for review of contract documents for installation of artwork in the International Terminal at SFIA.

C. Motion to formally deaccession from the Civic Art Collection object #1978.54 by Edith Hamlin titled *Map for the Pacific and Orient Steamship Lines*, 1960, acrylic, tempera and gold leaf on Vivrytex acrylic, 16' x 35' located at San Francisco International Airport.

3:05 II. **San Francisco International Airport**
Tonia Macneil/Keith Sonnier
Request for approval of final budget for artwork at Concourse G.

3:10 III. **Taraval Police Station**
Tonia Macneil
A. Project status report
B. Request for action on revised proposal by Scott Donahue and fabrication of artwork by Arthur Gonzalez.

3:20 IV. **Promenade Ribbon Sculpture**
Jill Manton
A. Update on repair status, cleaning, North Embarcadero completion, and protection from skateboarders.
B. Authorization to pay Curtis Hsiang the sum of $187.50 for his advice and consultation regarding skateboarding protection.

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3:30 V. Sunnydale Pump Station
Jill Manton

A. Motion to authorize the Director of Cultural Affairs to enter into agreement with Jeff Brown for construction management services on behalf of the project artist Patricia Johanson for art enrichment at the Sunnydale Pump Station for total amount of $13,000..

B. Motion to authorize establishment of travel budget of up to $7,500 for artist Patricia Johanson and to compensate her for a total amount up to $10,000 for her services at specific intervals in the construction of her project.

3:40 VI. Hallidie Plaza
Eleanor Beaton
Request for approval of selection panel's recommendation for Hallidie Plaza project.

3:50 VII. Ocean Beach
Eleanor Beaton
Report on Ray Beldner's Ocean Beach artwork.

4:00 VIII Gallery
Rupert Jenkins
Update

4:15 IX. Fire Station #34
Susan Pontious
Approval of proposal recommended by selection panel and authorization for Director of Cultural Affairs to enter into agreement to pay $11,000 for design, fabrication, transportation and installation of artwork for Fire Station #34.

4:30 X. Jose Coronado Playground
Tonia Macneil

A. Project status report.

B. Request to approve art enrichment budget of $20,000 for administration and artwork.

4:35 XI. Mental Health Facility
Susan Pontious
Review and approval of proposed table design for Gazebo

4:45 XII. Moscone Art Enrichment Project
Jill Manton
Status report

4:50 XIII. ISTEA Funding
Jill Manton
Report on applications submitted for ISTEA funding for Mid-Embarcadero Promenade Ribbon, Mid-Embarcadero Historic and Interpretive Signage Project, Muni Metro Station Enhancement Project.

5:00 XIV. Report on S.F. Art Institute International Public Art Conference
Jill Manton

5:05 XV. Designation of Commission liaison for Mid-Embarcadero Selection Panel, February 9, 1996
Jill Manton

5:15 XVI. Report on Status of Art Enrichment Ordinance Modification
Jill Manton

5:25 XVII. Staff Reports
- a. Collections
- b. Market Street Art in Transit
- c. Muni Key Stops
- d. Library
- e. Gallery
- f. Courthouse
- g. Airport

5:45.XVIII.Adjournment

ACCESSIBILITY INFORMATION

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9, 26, and 42 Buses–serving the area of Van Ness and Market.

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SAN FRANCISCO ART COMMISSION

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PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

VISUAL ARTS COMMITTEE MEETING
Wednesday, January 17, 1996

M I N U T E S

Commissioners Present:	Staff Present:
Anne Healy, Chair	Jill Manton
Armando Rascon	Susan Pontious
Bill Meyer	Eleanor Beaton
	Tonia Macneil
	Michelle Liapes
	Rupert Jenkins

The meeting was called to order at 3:15 p.m.

I. Consent Calendar

A. Motion to approve mural design for Joseph Lee Recreation Center by artists Wendy Rubushi and Keith Lewis, sponsored by the Bayview Opera House, contingent upon Recreation and Park Department's final approval.

B. Motion to authorize the Director of Cultural Affairs to pay Critical Solutions, Inc. up to $3,000 for review of contract documents for installation of artwork in the International Terminal at SFIA.

C. Motion to formally deaccession from the Civic Art Collection object #1978.54 by Edith Hamlin titled *Map for the Pacific and Orient Steamship Lines*, 1960, acrylic, tempera and gold leaf on Vivrytex acrylic, 16' x 35' located at San Francisco International Airport.

The Consent Calendar was approved as written.
MOTION: Commissioner Meyers
SECOND: Commissioner Rascon
VOTE: Unanimous

II. Taraval Station

Arthur Gonzalez has installed the ceramic world map at Taraval Police Station but that considerable work on the piece is needed if the Commission is to accept it, including patching of seams and re-painting. Arthur has agreed to do the work, but will need to obtain liability insurance in order to work on site. Tonia Macneil has

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III. Promenade Ribbon Sculpture

Jill Manton reported on the status of the ribbon project. A purchase order to clean the ribbon is pending. Recently, a bollard at Pier 26 was severely damaged; at Manton has arranged for Glass Block Designs to do an emergency repair to protect the light cavity and fiberoptic cable. She is pursuing the Port in an effort to file a claim for damage against the contractors who were working in the area.

The effort to develop a method to protect the ribbon from skate boarders is continuing. One of the three designers wishes to make the ribbon unskatable, whereas the others prefer to protect the ribbon but not destroy its use by the skateboarders.

The Commission needs to set policy in this matter; in order to do so, additional research is needed. Several solutions to the problem have been suggested, one of which will allow skateboarding on the Ribbon. Manton displayed a steel band bent at right angles which can be fitted on the edges of the benches and bollards. She asked the Commissioners to authorize the testing of this method on the four bollards at Pier 7, to assess its feasibility. If this method proves acceptable it would protect the ribbon but still allow for its use. Manton also requested authorization to pay Curtis Hsiang the sum of $187.50 for his advice and consultation regarding skateboarding the issue.

The Commission heard testimony from Eula Walters, 440 Davis Court, #311, S.F. 94111, who spoke in support of the skateboarders, and Walter C. Kocian, Landscape Architect, 700 12th Avenue, S.F. 94118, who recommended against one of the proposed methods because of aesthetic and liability issues.

Motion to approve test application of the steel banding on the Ribbon bollards at Pier 7.
MOTION: Commissioner Rascon
SECOND: Commissioner Meyer
VOTE: Unanimous

Motion to approve payment to Curtis Hsiang of the sum of $187.50 for his advice and consultation regarding skateboarding protection.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

IV. Sunnydale Pump Station

The Sunnydale Pump Station project has finally been put out to bid. Jill Manton asked the Committee to approve the development of two contracts for services during the construction of the

artwork, one with Jeff Brown for construction management services, and the other for oversite by project artist Patricia Johanson.

Motion to authorize the Director of Cultural Affairs to enter into agreement with Jeff Brown for construction management services on behalf of the project artist Patricia Johanson for art enrichment at the Sunnydale Pump Station for total amount of $13,000.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

Motion to authorize establishment of travel budget of up to $7,500 for artist Patricia Johanson and to compensate her for a total amount up to $10,000 for her services at specific intervals in the construction of her project.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

V. Hallidie Plaza

Eleanor Beaton reported on the Selection Panel's recommendation of an artist for the Hallidie Plaza elevator project. The Panel consisted of artist David Izu, Bureau of Architecture's Project Manager Glen Hunt, and Chuck Lione, representing project architect Michael Willis. The Panel recommended that John Ammiratti receive the commission, and named James Lambertus and Jerry Spanoli as runners-up.

Beaton asked the Commissioners to confirm that the preferred priority site for artwork would be the elevator doors, unless additional administration and art money is made available in the future.

Motion to approve the Selection Panel's recommendation of John Ammiratti to design and implement a work of art for the elevator doors at the Hallidie Plaza elevator, with James Lambertus an Jerry Spanoli as alternates and authorization to the Director of Cultural Affairs to enter into contract with the artist.
MOTION: Commissioner Rascon
SECOND: Commissioner Meyer
VOTE: Unanimous

VI. Ocean Beach

Ray Beldner has completed work on the sculptures for installation at the Ocean Beach Muni Terminal, with the exception of the text plaques, which are currently being fabricated. The sculptures will be installed in mid-February. Eleanor Beaton requested that

a Commissioner accompany her to review the sculptures. Eleanor presented a flyer written by Commission staff which Muni is distributing in the neighborhood, which describes the new terminal and artwork. On Saturday, February 4, Ray will bury a time capsule on the site with memorabilia about Playland at the Beach. Staff and Commissioners were encouraged to contribute their memories and to attend the event.

VII. Art Commission Gallery

Rupert Jenkins provide an update on the gallery program.

Jurying for new City/Site projects will take place on February 3. There are more than 20 proposals, among which are several from well-known, innovative artists.

The Gallery Advisory Board will meet February 13 at 6:00 p.m. The gallery is now taking submissions for new exhibitions for the upcoming year.

One of the windows in the Grove Street gallery was broken the night of January 16, and has been repaired at a cost of $500.

The next event in the Grove Street Windows is the slide show of Art Institute alumnae and students, which will run for three weeks to celebrate the Institute's 125th Anniversary.

Jenkins has been working with Channel 54 to produce a piece on the opening of the Veterans Building Gallery. In addition to taping interviews and activity at the Gala celebration, Channel 54 taped the performance by Pamela Z in the building lobby. The performance was judged by all to be very beautiful; the gallery hopes to continue such events in the future.

VIII. Fire Station #34

Susan Pontious and Michelle Liapes reported on the results of the proposal phase for artwork at Fire Station #34. After some deliberation, the Selection Panel approved the proposal by Anders Barth for a terra-cotta mural. The artist's proposal was reviewed by the Committee, which recommended that the artist consider revising the bottom portion of the design. The Committee felt that the relationship between the flames, water and poppies still needed to be resolved. The Committee also wanted to be assured that the completed piece would have the color range represented in the proposal drawing. The Committee agreed to approve the panel's recommendation, contingent upon approval of the artist's revised design.

> Motion to approve the proposal by Anders Barth with reservations, and authorization for Director of Cultural Affairs to enter into agreement with the Artist to pay $11,000 for design, fabrication,

transportation and installation of artwork for Fire Station #34.
MOTION: Commissioner Rascon
SECOND: Commissioner Meyer
VOTE: Unanimous

IX. Jose Coronado Playground

Ray Patlan and Eduardo Pineda, d.b.a. as Fresco, reported that the Recreation and Park Department has approved their proposal for artwork and community work at the Jose Coronado Playground and has authorized a total budget of $20,000 for the design, work with the community and implementation of murals at the playground. Additional funds will be sought for materials and stipends for community youth to work with the artists on re-furbishing the existing murals. Joanne Wilson, Park Planner, described the overall plans and noted that the art projects will encourage a sense of ownership in the youth who currently use the facility.

Tonia Macneil requested that the Committee approve the project budget and the application for additional funds for community work.

Motion to authorize the Director of Cultural Affairs to enter into contract with Fresco, for design and implementation of artwork and community work in an amount not to exceed $20,000.
MOTION: Commissioner Meyer
SECOND: Commissioner Rascon
VOTE: Unanimous

Motion to apply for, accept and expend a grant of up to $10,000 for materials and stipends for community youth to work on the re-furbishing of the murals at the Jose Coronado Playground.
MOTION: Commissioner Healy
SECOND: Commissioner Rascon
VOTE: Unanimous

X. Mental Health Facility

Susan Pontious asked the Committee to approve the design of a potting table and stools by Evan Shipley for the gazebo at the Mental Health Facility. The cost of the project is $3,000. Commissioners requested further information about the usefulness and stability of the stools, but agreed to approve the design.

Motion to approve the design of a table and stools for the gazebo at the Mental Health Facility.
MOTION: Commissioner Rascon
SECOND: Commissioner Healy
VOTE: Unanimous

XI. Moscone Art Enrichment Project
Jill Manton reported on the research to locate a site for artwork by Ron Fischer at Moscone Center on Howard Street. A meeting with the Redevelopment Agency made it clear that no Redevelopment sites would be appropriate. Two locations are now being considered, the roof of the Esplanade Ballroom and the eastern end of the traffic islands on Howard Street. She and Tonia Macneil will be exploring the technical and political feasibility of these sites.

XII. ISTEA Funding
Jill Manton reported that ISTEA funding for Muni Metro Station Enhancement Project looks promising. The enhancement project will provide funds to retrofit the existing metro stations.

XIII. Art Institute International Public Art Conference
The Art Institute will host a public art conference on July 10 of this year. The Art Commission has been invited to participate by conducting a panel on the artwork at the new Main Library.

XIV. Art Enrichment Ordinance Modification
Jill Manton reported that she and Rich Newirth have been meeting with Supervisor Barbara Kauffmann and that plans are being made to introduce the ordinance soon. A copy of the most recent version of the ordinance was distributed. Among other revisions, the ordinance will allow for art enrichment as part of transit infrastructure projects, and for art enrichment in parks.

XV. Adjournment
The meeting was adjourned at 5:35 pm.

Submitted:
Tonia Macneil
Curator, Public Art Program

FEB 1996

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, February 21, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

a, Motion to approve installation of Ray Beldner's artwork for the Muni Ocean Beach Terminal, approve final payment on contract POAR96000051, accept into collection.

b. Motion to authorize the Director of Cultural Affairs to pay Conrad Solvig $1600 for cleaning and rewaxing lobby of Sheriff's Facility.

c. Motion to authorize the Director of Cultural Affairs to enter into contract with Keith Sonnier for consulting services during implementation of art work for SFIA Concourse G, in an amount not to exceed $45,000.

d. Motion to approve an artist honorarium to film maker Joseph Coplano in the amount of $750.00 for the production of promotional video for Adopt-a-Monument program.

e. Motion to approve sidewalk mural, as shown in conceptual drawing, in front of 850 O'Farrell Street.

3:05 II. Gallery
Rupert Jenkins
a. Request for approval of selection panel's recommendations for Exploration: City Site 1996 Program
b. Request for approval of exhibition proposals for Gallery.

3:25 III. Airport
Susan Pontious
a. Report on recent cost estimates for James Carpenter sculptural light reflections.
b. Project updates
Lewis deSoto terrazzo floor design; Su-Chen Hung design
c. Collections

City and County of San Francisco

3:45 IV. Chinatown Library
Rene Yung
Approval of final prototypes

3:55 V. Main Library
Susan Pontious
a. Report on Aycock installation
b. Approval to install hanging sculpture
c. Authorization to award contract to graphic designer for signage design on Grove Street exterior.

4:25 VI. Fire Station 34
Anders Barth
Presentation of proposed revisions to terra cotta mural

4:45 VII Sunnydale Pump Station
Jill Manton
Status of contract award

4:55 IX. Sheriff's Facility
Susan Pontious
Report on paving and restoration

5:10 X. Hospital Parking Garage
Tonia Macneil
Staff report, scheduling of date for Commissioner's review of prototype for panels at Manuel Palos studio.

5:15 XI. Millbrae Water Facility
Tonia Macneil
Staff report, request for Commission presence at PUC meeting, March 26.

5:20 XII. Hallidie Plaza Art Enrichment
Eleanor Beaton
Review of artist's preliminary proposal.

5:30 XIII. Moscone Art Enrichment
Jill Manton
Status Report.

5:40 XIV. Promenade Ribbon Sculpture
Jill Manton
Status of repair and protection for skateboarding use.

5:50 XV. Mid Embarcadero
Jill Manton
Authorization to approve selection of the following four finalists for the Mid-Embarcadero Open Space Project: Peter Richards and Michael Oppenheim; Buster Simpson; Vicki Scuri and Anita Margrill; William Maxwell, and authorization to award each finalist an honorarium of $250 and to reimburse out of town finalists for travel and hotel expenses.

6:05 XVI. Historic and Interpretive Signage Project
Jill Manton
Review of proposed accessibility retrofit.
Discussion of proposed revision to North Embarcadero poetry plaques.

6:20 XVII. Murals
Rich Newirth
Jill Manton
Discussion and possibile motion to approve a proposed Commission policy regarding the review and approval process for murals on landmark buildings and/or buildings in a historic district.

6:30 XVIII. Staff Reports
a. Collections
b. Market Street Art in Transit
c. Mission District Police Station
d. Taraval Police Station
e. Muni Metro Turnback Project Murals
f. Library
g. Gallery

6:40 XIX. Adjournment

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KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE
(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public.

Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHIRE ORDINANCE TASK FORCE AT 554-6075.

DATE: February 12, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: INTERNATIONAL AIRPORT- Concourse G

Project: Neon lighting, co-design of central fluorescent fixture in sterile corridor.
Artist: Keith Sonnier
Budget: $455,000
Status: Concourse G construction is out to bid. Bids are due end of March.

Ron Johnson and Keith Sonnier have completed their review of the construction documents for the neon and fluorescent fixtures in Concourse G. Changes that we have requested will be included in the 2nd and 3rd addendums. The review has been very thorough, so that I expect that the project will be implemented with a minimum of difficulty.

The final budget for the project, including schematic design, design development, construction documents and implementation, is expected to be about $455,000, which is close to our initial estimates.

Keith Sonnier will provide consulting services during the fabrication and installation of the neon fixture. He will make several trips to California to review prototypes and installation. In addition, he will provide high quality documentation of the completed work. I am currently developing a contract for these services. Keith has requested a total fee for the project of 20% of the entire $380,000 implementation budget, or $76,000. To date, he has received approximately $30,000, therefore his requested fee for implementation consulting services is $46,000, exclusive of travel and documentation.

Commission guidelines suggest a range of fees for implementation of from 10-20%, depending upon the artist's involvement. In this case, all of the detail drawings and most of the specifications have been developed by HOK which will also have the major responsibility for project review during implementation. Therefore, staff recommends a fee of $35,000, with $10,000 for reimbursable expenses, which amounts to a 17% fee for the entire project.

ACTION REQUESTED:
Authorization to the Director of Cultural Affairs to enter into contract with Keith Sonnier for consulting services during implementation of his artwork at the new International Airport, Concourse G, for an amount not to exceed $45,000.

DATE: February 12, 1995

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: Staff Report

HOSPITAL PARKING GARAGE

The first completed panel for the Hospital Parking Garage was reviewed and approved by the General Contractor and Architect on February 12.

The 12 panels have all been cast, and there are only 6 glass-block crosses remaining to be delivered. The panels are scheduled for delivery and installation at the end of February.

Ann Chamberlain and I will be inspecting the glass block and completed panels periodically over the next three weeks. I will schedule an opportunity for Commissioners to review the panels at the Committee meeting.

MILLBRAE WATER FACILITY

Jody Pinto and Bob LaRocca have almost completed the schematic design phase of the Millbrae project. During the remainder of February and March, we will be making presentations to UEB management, the Water Department, the director of Public Utilities, Andy Moran, and the Public Utilities Commission.

The design proposed by Jody Pinto depends upon the re-landscaping of the current Millbrae site, as well as major changes in the drainage, lighting and contours of the site. The PUC, having control of the purse, must buy off on the proposed landscaping changes in order for the art project to go forward.

The schematic design will be presented to the Visual Arts Committee on March 20. The UEB has suggested that, in addition to Jody Pinto, a Commissioner attend the Public Utilities Commission meeting on the 26th, to express the Commission's support of the project.

If the PUC approves the concept, Jody will procede to design development. Work on consturction doucments would follow in September of 1996.

TARAVAL POLICE STATION

Scott Donahue has completed the clay figures from which he will make GFRC castings. He will be installing the figures during the first week of March. A studio visit for review and approval will be scheduled for the end of February.

Arthur Gonzalez has begin work on-site on the mercatur project map, and plans to spend considerable time over the next three weeks to finish it. He welcomes the opportunity to work at some length to bring the piece to its full potential. We will schedule another review once he has completed his work.

The Dedication of the renovated police station will take place on Tuesday, March 12, at 11:00 am. There will opportunity during the program for a Commissioner to acknowledge the artists. Please mark your calendars and plan to attend.

PROGRAMS
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Civic Design Review
Community Arts & Education
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Gallery
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Minutes to Special Meeting of the Visual Arts Committee
Feb. 28, 1996

Commissioners Present:
Anne Healy (Chair)
Emily Keeler
Bill Meyers

Staff Present:
Eleanor Beaton
Rupert Jenkins
Jill Manton
Susan Pontious

I. Consent Calendar
Motion: Motion to approve the following Consent Calendar items:

a. Motion to authorize the Director of Cultural Affairs to pay Conrad Solvig $1600 for cleaning and re-waxing lobby of Sheriff's Facility.

b. Motion to authorize the Director of Cultural Affairs to enter into contract with Keith Sonnier for consulting services during implementation of art work for SFIA Concourse G, in an amount not to exceed $45,000.

c. Motion to approve an artist honorarium to film maker Joseph Coplans in the amount of $750.00 for the production of promotional video for Adopt-a-Monument program.

d. Motion to approve sidewalk mural, as shown in conceptual drawing, in front of 850 O'Farrell Street.

Moved: Keeler/Meyers
Vote: Unanimous

II. Gallery
A. City Site
Rupert Jenkins presented the City Site proposals chosen by the Selection Panel. Proposals would be commissioned as funding allows; currently there is funding for 2 proposals. The Selection Panel had originally ranked the proposal by Josephine Iselin and Kathryn Weinstein third, and the Chris Kometer proposal second, but the

City and County of San Francisco

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Committee felt that the Iselin/Weinstein proposal was stronger, and changed the funding priority.

Motion: Motion to approve and prioritize the following proposals for exhibition at the City Site location: 1) Proposal by Sue Marks; 2) Proposal by Josephine Iselin and Kathryn Weinstein, 3) Proposal by Chris Komater, 4) Proposal by Eugene Marsh.
Moved: Healy/Meyers
Vote: Unanimous

B. Exhibitions
Rupert Jenkins presented the work of various artists for exhibition at the gallery.

Motion: Motion to approve the following Gallery exhibitions: 1) "Breath of Memories", with artists Margorie Agosin, Claudia Bernardi, Robilee Frederick and Sharon Siskin ; 2) an exhibition of the work of Lou Damatteis, plusp other Vietamese artists who will be approved at a later date.
Moved: Healy/Meyers
Vote: Unanimous

III. Chinatown Library
Rene Yung presented prototypes of her aluminium signage, the copper panels with engraved poems, and the copper leafing proposed for the support columns. She reported that she is ready to begin installing around the middle of March.

Motion: Motion to approve artwork prototypes and installation of the completed artwork by Rene Yung at the Chinatown Library.
Moved: Healy/Meyers
Vote: Unanimous

IV. Airport
A. Su-Chen Hung glass welcome panels:
Susan Pontious presented several options for which columns in the immigration area of the new International Terminal on which Su-Chen Hung's glass "welcome" panels would be displayed. Pontious reported that the current design called for doubling the cast glass panels to create the desired optic effects, but that this significantly increased the cost. Therefore, it seemed too expensive to do all the columns. She

presented several schemes that the architects had proposed for distributing the panels. The artist's preferred version was option B with an anternate as option D.

Motion: Motion to approve option B, with alternative option D for installation of Su-Chen Hung's glass "welcome" panels in the immigration area of the International Terminal at SFIA.
Moved: Meyers/Keeler
Vote: Unanimous

B. James Carpenter Sculptural Light Reflectors
Susan Pontious reported that since the last meeting, James Carpenter had been able to reduce the cost of his sculptures by $300,000. However, the cost of the support "baskets", which had been included in the Airport's bid package for the structural steel, had come in at $1 million from the first bidder and $400,000 from the second. James Carpenter received an independent bid of $350,000.

While originally the Airport had agreed to absorb the cost of the baskets (thinking they would be an insignificant cost compared to the structural steel), this offer has been withdrawn. This means that the art budget will now have to absorb this cost.
This means that with contractor's overhead and contingency, the current estimated cost for 4 of James Carpenter's sculptural light reflectors is $2 million.

The sculptural baskets are now included in the architectural bid package for the International Terminal, so the Commission must decide on one of three options.
1. The sculptural light reflectors as currently designed
2. A single "super" reflector that would serve as an entry piece over one skylight. Budget approximately $1.2 million
3. A new design option, calling for a more simplified structure using exterior fabric material, possibly eliminating the glass edge for some kind of acrylic material. Approximate budget $1.5 million.

Pontious reported that the impact of approving a $2 million budget for the Carpenter pieces was that the

Commission would be able to commission fewer artworks by other artists.

The Committee felt it was impossible to take a position on option #3 without more information. They thought the proposal as currently designed would be very beautiful and have a major impact on the space, and did not want to compromise the aesthetics of the proposal.

Motion: Motion to approve "Option 1" for James Carpenter's "*Sculptural Light Reflectors*", designed for the departures lobby of the International Terminal, with an estimated budget of $2 million.
Moved: Meyers/Healy
Vote: Unanimous

V. Library

Susan Pontious reported that she had requested bids from a number of design firms for the black granite panel at the Library. She reported that she and the other curators had reviewed the portfolios, and recommended Morla Design. Pontious reported that subsequently, Morla Design had agreed to do the design at cost.

Motion: Motion to approve Morla Design to design the graphics for the library's motto to be sandblasted onto the black granite panels on the New Main Library, with a budget not to exceed $2,000.
Moved: Meyers/Keeler
Vote: Unanimous

VI. Mid-Embarcadero

Jill Manton reported that the selection panel for the mid-Embarcadero had met and selected the following finalists: Bill Maxwell, Buster Simpson, the team of Anita Margrill and Vicki Scuri, Peter Richards and Michael Oppenheim as finalists to design artwork for the Mid-Embarcadero Open Space Project.

Motion: Motion to approve Bill Maxwell, Buster Simpson, the team of Anita Margrill and Vicki Scuri, Peter Richards and Michael Oppenheim as finalists to design artwork for the Mid-Embarcadero Open Space Project, and authorization to award each finalist an honorarium of $250 and to reimburse out of town finalists for travel and hotel expenses.
Moved: Keeler/Meyers

Vote: Unanimous

VII. Ocean Beach Muni-Terminal
Eleanor Beaton reported that Ray Beldner's sculptures had been installed at the Muni Ocean Beach Terminal. She reported that there had been a well attended dedication event that included the burying of a playland time capsule. When the other construction activities at the site are complete, then we will accept the sculptures formally into the collection.

Motion: Motion to approve Ray Beldner's artwork for the Muni Ocean Beach Terminal, and to approve final payment on contract POAR96000051.
Moved: Keeler/Meyers
Vote: Unanimous

ORDERS AND REPORTS:

1. Motion: Motion to approve the following Consent Calendar items:

a. Motion to authorize the Director of Cultural Affairs to pay Conrad Solvig $1600 for cleaning and re-waxing lobby of Sheriff's Facility.

b. Motion to authorize the Director of Cultural Affairs to enter into contract with Keith Sonnier for consulting services during implementation of art work for SFIA Concourse G, in an amount not to exceed $45,000.

c. Motion to approve an artist honorarium to film maker Joseph Coplans in the amount of $750.00 for the production of promotional video for Adopt-a-Monument program.

d. Motion to approve sidewalk mural, as shown in conceptual drawing, in front of 850 O'Farrell Street.
Moved: Keeler/Meyers
Vote: Unanimous

2. Motion: Motion to approve and prioritize the following proposals for exhibition at the City Site location: 1) Proposal by Sue Marks; 2) Proposal by Josephine Iselin and Kathryn Weinstein, 3) Proposal by Chris Komater, 4) Proposal by Eugene Marsh.
Moved: Healy/Meyers
Vote: Unanimous

3. Motion: Motion to approve the following Gallery exhibitions: 1) "Breath of Memories", with artists Margorie Agosin, Claudia Bernardi, Robilee Frederick and Sharon Siskin ; 2) an exhibition of the work of Lou Damatteis and other Vietamese artists who will be approved at a later date.
Moved: Healy/Meyers
Vote: Unanimous

4. Motion: Motion to approve artwork prototypes and installation of the completed artwork by Rene Yung at the Chinatown Library.
Moved: Healy/Meyers
Vote: Unanimous

5. Motion: Motion to approve "Option 1" for James Carpenter's "*Sculptural Light Reflectors*", designed for the departures lobby of the International Terminal, with an estimated budget of $2 million.
Moved: Meyers/Healy
Vote: Unanimous

6. Motion: Motion to approve Morla Design to design the graphics for the library's motto to be sandblasted onto the black granite panels on the New Main Library, with a budget not to exceed $2,000.
Moved: Meyers/Keeler
Vote: Unanimous

7. Motion: Motion to approve Bill Maxwell, Buster Simpson, the team of Anita Margrill and Vicki Scuri, Peter Richards and Michael Oppenheim as finalists to design artwork for the Mid-Embarcadero Open Space Project, and authorization to award each finalist an honorarium of $250 and to reimburse out of town finalists for travel and hotel expenses.
Moved: Keeler/Meyers
Vote: Unanimous

8. Motion: Motion to approve Ray Beldner's artwork for the Muni Ocean Beach Terminal, and to approve final payment on contract POAR96000051.
Moved: Keeler/Meyers
Vote: Unanimous

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

Minutes to Special Meeting of the Visual Arts Committee
Feb. 28, 1996

Commissioners Present:
Anne Healy (Chair)
Emily Keeler
Bill Meyers

Staff Present:
Eleanor Beaton
Rupert Jenkins
Jill Manton
Susan Pontious

I. Consent Calendar
Motion: Motion to approve the following Consent Calendar items:

a. Motion to authorize the Director of Cultural Affairs to pay Conrad Solvig $1600 for cleaning and re-waxing lobby of Sheriff's Facility.

b. Motion to authorize the Director of Cultural Affairs to enter into contract with Keith Sonnier for consulting services during implementation of art work for SFIA Concourse G, in an amount not to exceed $45,000.

c. Motion to approve an artist honorarium to film maker Joseph Coplans in the amount of $750.00 for the production of promotional video for Adopt-a-Monument program.

d. Motion to approve sidewalk mural, as shown in conceptual drawing, in front of 850 O'Farrell Street.

Moved: Keeler/Meyers
Vote: Unanimous

II. Gallery
A. City Site
Rupert Jenkins presented the City Site proposals chosen by the Selection Panel. Proposals would be commissioned as funding allows; currently there is funding for 2 proposals. The Selection Panel had originally ranked the proposal by Josephine Iselin and Kathryn Weinstein third, and the Chris Kometer proposal second, but the

City and County of San Francisco

25 Van Ness Ave. Suite 240. San Francisco. CA. 94102 tel. 415.252.2590 fax 415.252.25

MAR 1996

SAN FRANCISCO ART COMMISSION

AGENDA
VISUAL ARTS SPECIAL COMMITTEE MEETING
Monday, March 25, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

a. Motion to approve the design of mural by Marta Ayala, Patricia Rose and Deidre Weinberg for Yuet Lee Restaurant, 3601 26th Street.

b. Motion to approve and accept "Peaceable Kingdom" by Arthur Gonzalez, located at Taraval Police Station, into the Civic Art Collection of the City and County of San Francisco.

c. Motion to authorize final payment to Arthur Gonzalez on contract #2820013 for completion of work to design, fabricate and install artwork at Taraval Police Station.

d. Motion to approve and accept "Kate, Allan, Javier, Ting, Sloanie", located at Taraval Police Station, into the Civic Art Collection of the City and County of San Francisco.

e. Motion to authorize final payment to Scott Donahue on Contract #2820015 for completion of work to design, fabricate and install artwork at Taraval Police Station.

f. Motion to approve Public Art laboratory proposal by Kim Anno to be executed by San Francisco Art Institute graduate students on April 1 at Justin Herman Plaza.

g. Motion to authorize the Director of Cultural Affairs to pay John Winder up to $2,500 in consultancy fees for his continued services on the Promenade Ribbon project.

City and County of San Francisco

h. Motion to authorize the Director of Cultural Affairs to pay Judy Marocco/Glass Block Designs up to $5,000 for glass block repair work on the North and South Promenade Ribbon.

i. Motion to accept into the Civic Art Collection, *"Constellation"*, 160 oval mirrors sandblasted with the names of 20th century authors, installed on a painted metal panel wall and lit with fibre optics, by Nayland Blake with lighting design by Architectural Lighting Design, and commissioned for the San Francisco Public Library by the San Francisco Art Commission.

j. Motion to accept into the Civic Art Collection *"Untitled"* , 50,000 hand notated catalogue cards imbedded in artisan plaster on three floors of the new Main Library, by Ann Hamilton and Ann Chamberlain, commissioned for the San Francisco Public Library by the San Francisco Art Commission.

k. Motion to accept with gratitude the mural painting by Mark Evans and Charlie Brown titled INTO THE LIGHT for James C. Hormel Gay and Lesbian Center in the New Main Library, a gift of the artists with the generous support of Robert and Ayse Kenmore.

l. Motion to approve final text of amendment to Art Enrichment Ordinance for submission to Board of Supervisors.

m. Motion to authorize the Director of Cultural Affairs to expend up to $2500 to Advanced Composite Technologies, Inc. to proceed with test concrete repair on the South Embarcadero Promenade Ribbon.

3:05 II. **Muni Key Stops**
Eleanor Beaton
Jon Rubin/Harrell Fletcher, Tirso Gonzalez, Barry McGee, and Josefa Vaughan
Artist Presentations of design proposals.

3:35 III. **Airport**
Susan Pontious

a. Presentation and request for approval of revised design for sculptural light reflectors by James Carpenter.
b. Presentation and request for approval of revised column distribution for Su-Chen Hung welcome panels.
c. Presentation and request for approval of final design for Lewis deSoto terrazzo floor.

3:55 IV. **911 Emergency Center**
Tonia Macneil, Avis Jones, Cheryl Riley
Report on progress of 911 Public Art projects.
Request for approval of program for community involvement in design and fabrication of art work at 911 center.

4:15 V. Market Street Art in Transit
Eleanor Beaton
Report on program future and next series of projects

4:25 VI. Fire Station #44
Tonia Macneil
Review and approval of final design by Elizabeth Saltos for artwork at Fire Station #44.

4:35 VII. Mid Embarcadero Artist Selection
Jill Manton
Review of Finalists Work and Panelists' Comments
Motion to authorize the Director of Cultural Affairs to enter into contract with the artists selected for a conceptual design contract in the amount of $15,000 each.

5:05 VIII. Historic and Interpretive Signage Project
Jill Manton
Proposed design revision for F Line poetry plaques.
Approval of poems recommended for South Embarcadero and King Street Muni Platforms.

5:15 IX. Millbrae Water Facility
Tonia Macneil
Presentation of landscape/artwork design for Millbrae Water Facility.

5:25 X. Moscone Convention Center
Jill Manton and Tonia Macneil
Report on protective barrier for Map #33 and informational brochure about the art work.

5:35 XI. Sunnydale Pump Station
Jill Manton
Report on status of bid award.

5:45 XII. Fire Station #34
Anders Barth
Presentation of proposed revisions to outdoor terra cotta mural.

6:00 XIII. Gallery
Rupert Jenkins
Gallery report
Motion to approve exhibition proposals for gallery.

6:20 XIV. Library
Susan Pontious
Report on installation of Aycock artwork. Request for approval of additional funds for engineering design and structural reinforcement of fan wall and revised base for ADA.

6:30 XV. Civic Center Courthouse
Jill Manton
Motion to increase budget for Lewis De Soto's Jury Assembly Room Project, in an amount to be specified at the Committee meeting, for bond insurance and interpretive identification plaque.

6:40 XVI. Staff Reports
a. Collections
b. Market Street Art in Transit
c. Hospital Parking Garage
d. Taraval Police Station
e. 911 Center
f. Library
g. Gallery
h. Sheriff's Facility

7:00.XVII.Adjournment

ACCESSIBILITY INFORMATION

*Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415)**554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Liz Lerma in the Community Arts and Education Program at (415)252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE
(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public.

Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHIRE ORDINANCE TASK FORCE AT 554-6075.

VISUAL ARTS COMMITTEE MEETING
Monday, March 25, 1996
3:00 P.M.

MINUTES

Commissioners present:
Anne Healy, Chair
Emily Keeler
William Meyer
Armando Rascon

Staff Present:
Eleanor Beaton
Tonia Macneil
Jill Manton
Susan Pontious
Debra Lehane
Rupert Jenkins

1. Muni Key Stops

Eleanor Beaton summed up the parameters of the project: 3 artists and 1 artist team were commissioned to create two design proposals each for a 2' by 10' art panel made of ceramic steel that will be incorporated into the ramp wall of new accessible boarding islands Muni is constructing. Each artist was assigned to a particular line and was directed to spend time in the community in the process of developing designs.

A. Jon Rubin and Harrell Fletcher, assigned to the L Taraval line, presented their proposal for an image made from various family photographs of Asian and Caucasian residents of the sunset. The design idea evolved after a meeting in which community members expressed the desire for a representation of greater unity between the sunset residents. Rubin and Fletcher proposed a 2' x 10' image in black and white, and a 2' x 10' image which included a yellow ribbon of text describing the families and images reproduced. In addition, Rubin and Fletcher proposed an art panel double in length, 2' x 20', if production costs are financially feasible, in order to be able to include more photographs and be more visually effective. Concern was expressed for the legibility of the text. Committee members favored the longer version but recommended approval of four alternatives: 2'x10' without text, 2' x 10' with text, 2' x 10' without text and 2' x 20' with text.

ACTION: Motion to approve the four alternative design proposals by Harrell Fletcher and Jon Rubin.
MOVED: Keeler/ Meyer
VOTE: Unanimous

B. Josefa Vaughan, assigned to the K and M lines, described her method of collecting "storyboards" from people in the community, and then incorporating drawings and text from storyboards into her designs. The first design included wheelchair tracks, footprints, and other figures in motion adapted from

the storyboards, with images in red and black against a white background. The second proposal was a design generated by computer to incorporate all the iconic elements from each storyboard collected, using colors of blue, red, green and white. Josefa also presented an additional design, in red on white with silver detailing, which utilized icons such as an apple in bold red. Committee responded favorably to all designs.

ACTION: Motion to approve three design proposals by Josefa Vaughan.
Moved: Healy/Keller
Vote: Unanimous

C. Barry McGee presented two design proposals. The first was a series of heads, drawn in black floating on a red background. The second was a series of images culled from the N Judah neighborhoods, from trees to grates to mailboxes, floating on a sand colored background. Barry advised that he was reconsidering the color of the second design proposal, and might prefer a red background instead. The Committee was in favor.

ACTION: Motion to approve two design proposals by Barry McGee for the Muni Key Stops Project.
Moved: Keller/Meyer
Vote: Unanimous

D. Eleanor Beaton presented the design proposals for Tirso Gonzalez who was unable to be present. Gonzalez had responded to the suggestion repeated at a number of community meetings, to reflect the diversity of community members along the J Church line. Gonzalez' first design included a series of dreamlike figures, holding hands, and using symbols such as hearts and moons to serve as the heads . Figures were in red against a yellow background. In addition blue palm trees line the bottom of the design. For the second design, Gonzalez has created a series of figures in orange, riding a "spirit ghost" in a playful ride.

ACTION: Motion to approve design proposals by Tirso Gonzalez for the Muni Key Stops Project.
Moved: Meyer/Rascon
Vote: Unanimous

II. Consent Calendar
The consent calendar was approved as follows:

a. Motion to approve the design of mural by Marta Ayala, Patricia Rose and Deidre Weinberg for Yuet Lee Restaurant, 3601 26th Street.

b. Motion to approve and accept "Peaceable Kingdom" by Arthur Gonzalez, located at Taraval Police Station, into the Civic Art Collection of the City and County of San Francisco.

c. Motion to authorize final payment to Arthur Gonzalez on contract #2820013 for completion of work to design, fabricate and install artwork at Taraval Police Station.

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f. Motion to approve Public Art laboratory proposal by Kim Anno to be executed by San Francisco Art Institute graduate students on April 1 at Justin Herman Plaza.

g. Motion to authorize the Director of Cultural Affairs to pay John Winder up to $2,500 in consultancy fees for his continued services on the Promenade Ribbon project.

h. Motion to authorize the Director of Cultural Affairs to pay Judy Marocco/Glass Block Designs up to $5,000 for glass block repair work on the North and South Promenade Ribbon.

i. Motion to accept into the Civic Art Collection, "*Constellation*", 160 oval mirrors sandblasted with the names of 20th century authors, installed on a painted metal panel wall and lit with fibre optics, by Nayland Blake with lighting design by Architectural Lighting Design, and commissioned for the San Francisco Public Library by the San Francisco Art Commission.

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k. Motion to accept with gratitude the mural painting by Mark Evans and Charlie Brown titled INTO THE LIGHT for James C. Hormel Gay and Lesbian Center in the New Main Library, a gift of the artists with the generous support of Robert and Ayse Kenmore.

l. Motion to approve final text of amendment to Art Enrichment Ordinance for submission to Board of Supervisors.

m. Motion to authorize the Director of Cultural Affairs to expend up to $2500 to Advanced Composite Technologies, Inc. to proceed with test concrete repair on the South Embarcadero Promenade Ribbon.

ACTION: Motion to approve the consent calendar.
Moved: Rascon/Meyer
Vote: Unanimous

III. Airport

A. Revised Proposal: James Carpenter Sculptural Light Reflectors

Susan Pontious presented drawings and material samples for James Carpenter's revised proposal for the sculptural light reflectors for the new International Terminal. She said that not only is the revision significantly less costly (estimated at $1.6 instead of $2 million), the new material is more in keeping with the artist's original artistic intent.

ACTION: Motion to approve revised design, using silicone coated fiberglass, for sculptural light reflectors for the San Francisco International Airport by James Carpenter.
Moved: Keeler/Meyer
Vote: Unanimous

B. Revised Proposal: Column distribution of Su-Chen Hung glass welcome panels

Susan Pontious reported that the cost of the individual cast glass panels had increased more than originally estimated. Therefore, it would significantly increase the budget to proceed with "Scheme B", which called for distributing the panels on 16 columns as approved last month. An alternative proposal was to treat every column in front of the immegration check-in stations (11 columns). This, in addition to changing the column cladding and brackets to anodized aluminium instead of stainless steel, brings the project well within budget of $600,000.

ACTION: Motion to approve revised column distribution, which is for every column in front of the immigration check-in station, for Su-Chen Hung welcome panels for SFIA.
Moved: Rascon/Keeler
Vote: Unanimous

B. Final Design, Lewis deSoto Terrazzo Floor for Arrivals Lobby.
Susan Pontious presented the computer line drawing of Lewis deSoto's terrazzo floor design for the arrivals lobby of the new International Terminal. She reported that there would be 175 airport plaques in nickel silver. The plaques would have the actual approach maps that the pilots use for the airport etched into them, along with the city name. The grid lines and isobar map divider strips would be zinc, and the outline of the continents would be in brass.

Ms. Pontious reported that she did not yet have the terrazzo samples, but would bring them in for approval as soon as they were available. She said that the artist and architects were working on a tonal gradation from the standard gray terrazzo used in the rest of the building, with gradations to darker, bluer terrazzo in the center of the isobar map.

ACTION: Motion to approve final design layout for Lewis deSoto terrazzo floor for SFIA, with terrazzo colors to be approved at a later date.
Moved: Keeler/Rascon
Vote: Unanimous

IV. 9-1-1 Emergency Center
Design of the new 9-1-1 Center has begun again after an 18-month hiatus. The budget for the art project has increased to $180,000 due to the increased cost of the building. As a result, it is possible to implement a program for extensive community participation in art-making for the exterior wall of the building. A draft of this program was presented to the Committee in October. Tonia Macneil reported that she met with the Community Advisory Committee's Building Art Sub-Committee to obtain their comments. She presented a revised program according to the input given. Avis Jones, the CAO's liaison to the community, and Cheryl Riley spoke about the program and its intended goals.

Under the supervision of the Art Commission, the artist and the Art Sub-Committee, a series of workshops will be held for different age-groups at three sites in the Western Addition, at which participants will create elements of the art work. In addition, community members can be involved in assembling the art work during construction.

Cheryl Riley will provide overall design perameters and oversee production of the art. Community member's work will be coordinated and supervised by an independent contractor hired by the Commission with the advice of the Art Subcommittee.

Tonia Macneil requested approval of the program for community involvement in the artwork on the exterior walls of the 9-1-1 Center, and authorization to the Director to enter into contract for an amount not to exceed $30,000 for implementation of the program.

ACTION: Motion to approve the process for community involvement in the design and implementation of art on the exterior of the 911 Building and authorization to the Director of Cultural Affairs to enter into contract to implement the process for an amount not to exceed $30,000.
Moved: Healy/Keeler
Vote: Unanimous

V. Mid-Embarcadero Artist Selection

Jill Manton presented slides of the four mid-Embarcadero finalists and informed the Committee that the Selection Panel's first recommendation was to work with Bill Maxwell. The decision regarding the second slot was deferred to the Visual Arts Committee after after reviewing the work of the four applicants. The Visual Arts Committee decided that both Bill Maxwell and Buster Simpson would be the most appropriate candidates.

ACTION: Motion to authorize the Director of Cultural Affairs to enter into contract with Bill Maxwell and Buster Simpson for conceptual design contract for the Mid Embarcadero in the amount of $15,000 each.
Moved: Meyer/Rascon
Vote: Unanimous

VI. Historic and Interpretive Signage Project

The Commissioners were pleased with the representation of poetry proposed for the Muni Metro platforms on South Embarcadero and King Street. They felt that the work represented a diversity of talent, voices and perspectives. Another subsequent submission of materials will be made until a total of 25 poems have been approved. The Committee voted to support the proposed solution to the F line poetry plaques pending availability of funds from Muni.

ACTION: Motion to approve poems recommended for the Historic and Interpretive Signage Project for South Embarcadero and King Street Muni platforms and to approve proposed retrofit of F line poetry plaques.
Moved: Meyer/Rascon
Vote: Unanimous

VII. Moscone Convention Center

Tonia Macneil reported that Jill Manton has received plans and a bid for fabrication and installation of a protective railing in front of "Map No. 33" in the

lobby of Moscone Center's Esplanade Ballroom. The budget and plans were approved by Jack Moerschbaecher, the CAO's Director of Facilities Management. Funds and implementation of the railing will be provided by the Convention Center. The Art Commission needs only to approve its installation.

ACTION: Motion to approve installation of protective barrier for Map #33 at Moscone Convention Center per plans submitted by Tiopa Designs and to approve production of informational brochure about art work.
Moved: Meyer/Rascon
Vote: Unanious

VIII. Fire Station #34

Anders Barth presented her revised proposal for Fire Station #34. The revision consisted of better resolution of the bottom quarter of the design. She also presented samples of her glazes. She discussed her glazing technique, which consists of repeated firings, beginning with a dark glaze and working towards medium, and then lighter highlights. The Committee said that they would like to see the same gradations of tone demonstrated in the glaze tests.

ACTION: Motion to approve proposed revisions to outdoor terra cotta mural by Anders Barth for Fire Station #34.
Moved: Rascon/Meyer
Vote: Unanimous

IX. Gallery

ACTION: Motion to approve proposal by Julio Morales and Domingo Nuno for gallery exhibition in late August or September, 1996.
Moved: Rascon/Meyer
Vote: Unanimous

X. Library

Susan Pontious reported that there have been a number of difficulties regarding the installation of Alice Aycock's conical stair. The first is that the fan wall needs additional reinforcement to stand without hitting the glass curtain wall. Currently, Ed Goudie, of Preece Goudie Structural Engineers is reviewing the stair and proposing a solution.

In addition, the Department of Building inspection has informed us that the stair and sculpture do not meet ADA and Title 24. This is because the stair, and the leaning sculptural elements, impinge on the 80" clear head room space required and mitigation will be required. Solutions discussed with the artist and Carla Johnson from DBI include a raised base on the fan wall and a 5" aluminium "curb" around

the cone, stair, and A wall. We do not yet have an estimate for the cost of this mitigation, but it will probably exceed funds that the Art Commission has available.

Ms. Pontious reported that she has approximately $15,000 left in contingency, and asked approval to use these funds as necessary to pay for engineering and additional structural costs for the fan wall.

ACTION: Motion to approve additional contingency funds for engineering design and structural reinforcement of fan wall of Alice Aycock conical stairway for New Main Library.
Moved: Rascon/Meyer
Vote: Unanimous

Meeting was adjourned at 6:00 pm.

Respectfully submitted,

Eleanor W. Beaton
Curator, Public Art Program

SAN FRANCISCO ART COMMISSION
25 Van Ness Ave. Suite 240. San Francisco. CA. 94102
tel. 415.252.2590 fax 415.252.2595

MEMORANDUM

DATE: March 20, 1996

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil

RE: 9-1-1 Center: Public Art Program
Community Involvement in the design and implementation of public art at the 9-1-1 Emergency Dispatch Center.

Background:
From its inception in 1994, the public art program at the 911 Center was intended to include community input.

Last Fall, at the urging of a coalition of Western Addition residents, a process was developed so that neighborhood residents can participate in the design and fabrication of the art for the exterior of the building. That process was introduced to the VAC at the October meeting, along with the request to increase the art enrichment allocation.

The CAO has agreed to a budget increase so that we are able to implement the community program. The new budget is now $180,000.

On March 12 I introduced the community input process to a subcommittee of the CAO's Citizen Advisory Committee. It was enthusiastically received. The committee suggested changes so that the process will work for their constituents, and agreed to move forward with implementation once it is approved by the Commission.

The process is intended to maximize community input, while assuring design and execution of the highest quality. In addition to her own design, Cheryl Riley will maintain design and quality control over the community portion of the art.

Tentatively, the product will be form-work on the concrete walls of the building and parking structure. I am currently working with Cheryl and Pamela Collier of Levy Design Partners to further develop this idea.

ACTION REQUESTED:
Authorization to proceed with the general process as presented for community involvement in the design and implementation of art on the exterior of the 9-1-1 Building, and to select and enter into contract with a project coordinator for an amount not to exceed $30,000 to implement the process.

9-1-1 Center
Public Art Program
Community Involvement in the design and implementation of public art at the 9-1-1 Emergency Dispatch Center.

Goals:

- To create a public art work for the 9-1-1 Center which is designed and fabricated with community input.

- To create a new community landmark.

- To engender a sense of pride and ownership in the artwork.

- To act as a graffitti deterrent.

- To provide training and employment opportunities for neighborhood residents and workers in:
 - Administration, community organizing
 - Design
 - Teaching
 - Skilled crafts
- To provide opportunities for creative expression for neighborhood families, youth and seniors.

Project format:
The public art process includes the design, fabrication and installation of art work. In the process, the artist will work with the community to engage them in the creative activity of public art.

During the design phase, a series of workshops will be held in community facilities to give community members the opportunity to participate in the design process. The workshops will be made available through pre-existing programs, and will train and employ community artists, youth and young adults to act as teaching assistants and paid interns during this phase.

During the fabrication phase, apprentices will be employed to work with the fabricators and perhaps the installers.

Project Specifications:
Community Involvement
The Public Art Subcommittee of the 9-1-1 Project Citizens' Advisory Committee will work with City to design the program. The subcommittee includes Cheryl Riley, Avis Jones, CAO's liaison, Tonia Macneil, interested citizens as well as representatives of existing service organizations. Western Addition residents or workers will be hired for the paid positions, including coordinator, teaching assistants and interns.

Administrative costs will be minimized by working with existing agencies and community organizations to provide the coordination required.

Three neighborhood sites will be contracted to hold training sessions and workshops. Sites under consideration are: Hamilton Recreation Center, Center for African and African American Arts And Culture (CAAC) and Margaret Hayward Playground Recreation Center.

The workshops will provide an art experience for a broad cross-section of the community. Workshops will consist of three two-hour sessions at each site. Workshop sessions may be geared to a specific age group, so that there may be a workshop for children, one for families, and one for teens.

Program Design and Administration
The Art Commission and CAO's office will oversee the program. A part-time coordinator who will report to the subcommittee will be employed to help design, set up, advertise, manage and administrate the program.

Process:
Design Phase

Concept: Afternoon or weekend program for community residents to engage with a professional artist during the design process. workshops will be a advertised and open to any Western Addition resident.

Duration: Two to three months, June through August of 1996. Three two-hour workshops at each of three sites.

Format: Format to be determined by discussions with the artist and others related to the project.

Participation:

Coordinator
The subcommittee will hire a coordinator to help to identify workshop staff, design and coordinate the workshop program, advertize the program, purchase supplies, train the paid participants, oversee the workshops and provide written documentation of the community involvement.

Technical Artist
An artist familiar with the form-work process, able to work with community groups and experienced as a teacher will be hired to develop the workshop curriculum and train the workshop staff in the necessary skills.

Workshop staff
Up to six individuals who are residents or workers in the Western Addition will be selected to participate in training sessions and work with the artist as teaching assistants and interns during the workshops. Work will be paid on a per-hour basis for a maximum of 36 hours each.

Workshop participants
Workshops will be advertised to the Western Addition community. They will be geared to specific groups such as children of different age groups, families, teens, and seniors. Workshops will be free and supplies will be provided.

Product: The product of the art workshops will be the design and ability to execute form-work for the concrete walls of the building, parking structure and related walls. The artist will have design control over the form-work, and will work with the teaching assistants to develop the design and the process for teaching and developing the designs.

Fabrication Phase

Concept: A work opportunity for qualified individuals including training and work in tile-setting, mosaic fabrication, and/or other skills during the fabrication of the art work.

Duration: up to 3 months, up to 36 hours a week.

Format: Training and experience in a skilled craft. The training and work will take place on the manufacturer's premises.

Participation:
The Art Commission, subcommittee, artist and fabricator will identify and select individuals to be trained in the crafts required to fabricate the artwork and to work as apprentice employees.

Products: Completed art work and participation in the fabrication of the public art work for the 911 Center.

Budget

Design Phase Estimated Budget:

Youth Employment:	$3,500
Project coordinator:	$4,000
Artist time/3 sites:	$1,500
Artist/technician:	$3,000
Insurance, worker's comp, ssi.	$1,000
Materials, tools, etc.	$2,000
TOTAL:	$15,000

Fabrication Phase Estimated Budget:

Youth Employment:	$5,000
Coordination:	$2,000
Artist time:	$2,000
Fabricator/supervisor:	$2,000
Materials, etc:	$3,000
Insurance, worker's comp, ssi.	$1,000
	$15,000

TOTAL ESTIMATED PROGRAM BUDGET: $30,000

APR 1996

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, April 17, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I. Consent Calendar

a. Motion to approve mural design by Ann Sherry for the Golden Gate Elementary School sponsored by the Mural Resource Center.

b. Motion to authorize reimbursement to Vito Acconci for reasonable travel costs incurred in developing preliminary design concept for Mid-Embarcadero Promenade Ribbon, said amount not to exceed $5,000.

c. Motion to authorize travel expenses for Bill Maxwell and Buster Simpson incurred in developing preliminary design and art concept for mid-Embarcadero Open Space Project, said amount not to exceed $2,500.

d. Motion to approve James Lambertus' commission for a poster project in lieu of a banner project for the Market Street Art in Transit Program, and to approve an honorarium of $3,000 for the creation of 6 camera-ready artworks, and production expenses of up to $3800 for 24 posters.

e. Authorization to make final payment to Ann Chamberlain on design contract #2820008 for design of artwork for the San Francisco General Hospital Parking Garage.

3:05 II. Briefing on Selection Process

3:20 III. Airport
Susan Pontious
a. Pending approval of the Airport Art Steering Committee, approval of Selection Panel recommendations for proposals submitted by Mildred Howard and the teams of Juana Alicia and Emmanuel Montoya, and Larry Sultan and Mike Mandel, for the SFIA Concourse Gateroom Walls.

City and County of San Francisco

b. Pending approval of the Airport Art Steering Committee, approval to pay Mildred Howard and the teams of Juana Alicia and Emmanuel Montoya, and Larry Sultan and Mike Mandel, $5,000 each for further design development of their proposals for the Gateroom walls at SFIA.

c. Approval to invite Rigo, Squeak Carnwaith, Kent Roberts, and Oliver Jackson to submit proposals for the Concourse Gateroom walls at SFIA, and to pay each an honorarium of $1,000.

d. Appointment of representative or representatives to sit on the Airport Art Steering Committee.

3:40 IV. Market Street Art in Transit
Eleanor Beaton

a. Presentation of Susan Schwartzenberg Market Street publication and request for approval.

b. Approval of Guidelines for Market Street Cycle 5

4:00 V. Hallidie Plaza Elevator
Eleanor Beaton, John Ammirati
Presentation of Artist's design

4:10 VI. Jose Coronado Playground
Tonia Macneil, Eduardo Pineda, Ray Patlan
Review and approval of design of tile work on the Jose Coronado Playground recreation building.

4:20 VII. Fire Station #44
Tonia Macneil, Elizabeth Saltos
Review and request for approval of final design of artwork for Fire Station #44.

4:30 VIII. Gallery
Rupert Jenkins

a. Gallery update

b. Proposal for June/July group show.
Presentation by Duc Nguyen, co-curator with Rupert Jenkins

4:50 IX. Library
Susan Pontious
Progress Report on final installations

5:00 X. Jackson Playground - new project
Tonia Macneil
Presentation of art enrichment guidelines and request for approval to begin artist selection and design process.

5:10. XI. Moscone Convention Center Expansion - new project
Jill Manton, Tonia Macneil
Presentation and request for approval of art enrichment guidelines and budget and to begin artist selection.

5:20 XII. Staff Reports
a. Collections
b. Promenade Ribbon
c. Hospital Parking Garage
d. Civic center Courthouse
e. 911 Center
f Taraval Police Station.
g. Mission Police Station
h. Sunnydale Pump Station
i. Bayview Police Station

5:40 XIII. Adjournment

ACCESSIBILITY INFORMATION

*Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

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9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

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KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE
(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public.

Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHIRE ORDINANCE TASK FORCE AT 554-6075.

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415 554 6080

REVISED AGENDA
VISUAL ARTS SPECIAL COMMITTEE MEETING
Wednesday, April 24, 1996
3:30 P.M.
25 VAN NESS AVENUE, Suite 70

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c. Motion to authorize travel expenses for Bill Maxwell and Buster Simpson incurred in developing preliminary design and art concept for mid-Embarcadero Open Space Project, said amount not to exceed $2,500.

d. Motion to approve James Lambertus' commission for a poster project in lieu of a banner project for the Market Street Art in Transit Program, and to approve an honorarium of $3,000 for the creation of 6 camera-ready artworks, and production expenses of up to $3800 for 24 posters.

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3:50 III. Airport
Susan Pontious

a. Pending approval of the Airport Art Steering Committee, approval of Selection Panel recommendations for proposals submitted by Mildred Howard and the teams of Juana Alicia and Emmanuel Montoya, and Larry Sultan and Mike Mandel, for the SFIA Concourse Gateroom Walls.

CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE. SUITE 240. SAN FRANCISCO. CA 94102 TEL. 415.252.2590 FAX 415.252.2595

b. Pending approval of the Airport Art Steering Committee, approval to pay Mildred Howard and the teams of Juana Alicia and Emmanuel Montoya, and Larry Sultan and Mike Mandel, $5,000 each for further design development of their proposals for the Gateroom walls at SFIA.

c. Approval to invite Rigo, Squeak Carnwaith, Kent Roberts, and Oliver Jackson to submit proposals for the Concourse Gateroom walls at SFIA, and to pay each an honorarium of $1,000.

d. Motion to approve design development contract for Ann Preston's proposal for Concourse A, SFIA, in the amount of $28,110.

e. Appointment of representative or representatives to sit on the Airport Art Steering Committee.

4:10 IV. **Market Street Art in Transit**
Eleanor Beaton
a. Presentation of Susan Schwartzenberg Market Street publication and request for approval.

b. Approval of Guidelines for Market Street Cycle 5

4:30 V. **Hallidie Plaza Elevator**
Eleanor Beaton, John Ammirati
Presentation of Artist's design

4:40 VI. **Jose Coronado Playground**
Tonia Macneil, Eduardo Pineda, Ray Patlan
Review and approval of design of tile work on the Jose Coronado Playground recreation building.

4:50 VII. **Fire Station #44**
Tonia Macneil, Elizabeth Saltos
Review and request for approval of final design of artwork for Fire Station #44.

5:00 VIII. **Gallery**
Rupert Jenkins
a. Gallery update
b. Proposal for June/July group show.
Presentation by Duc Nguyen, co-curator with Rupert Jenkins

5:20 IX. **Library**
Susan Pontious
Progress Report on final installations

5:30 X. **Jackson Playground - new project**
Tonia Macneil
Presentation of art enrichment guidelines and request for approval to begin artist selection and design process.

5:50. XI Moscone Convention Center Expansion - new project
Jill Manton, Tonia Macneil
Presentation and request for approval of art enrichment guidelines and budget and to begin artist selection.

6:00 XII. Promenade Ribbon Sculpture
Jill Manton
Motion to authorize the Director of Cultural Affairs to enter into preliminary design contract for Mid Embarcadero for a fee of $7,000 each with each of the following: Vito Acconci, Stanley Saitowitz, Barbara Stauffacher Solomon.

6:10 XIII. Staff Reports

a. Collections
b. Hospital Parking Garage
c. Civic center Courthouse
d. 911 Center
e Taraval Police Station.
f. Mission Police Station
g. Sunnydale Pump Station
h. Bayview Police Station

6:25 XIV. Adjournment

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STAFF REPORT

DATE: April 9, 1996

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil

RE: Jackson Playground

The Park and Recreation Department is renovating the playground at Jackson Park at the base of Potrero Hill. The community and Park and Rec have allocated funds and asked the Art Commission to administrate a small art enrichment project as part of the renovation.

The project will begin immediately and end by the Fall of 1996. It is possible to take on a project of this size at this time because we are already administrating a similar project at the Jose Coronado Playground and can benefit from work already completed on that project.

Following is an outline of the scope of the project, the budget, and the proposed recruitment process.

JACKSON PARK PUBLIC ART PROJECT

Scope: Work with neighborhood children to design and create tiles to be inset into a new seating wall at the Jackson Park Playground.

Budget: Artist's fees and all expenses including tiles, glazes, firing and delivery: up to $6,000, depending upon expenses.
Art Commission administration: $1,000

Timeline:

May, 1996:	Design meeting with artist, architect, Parks and Recreation, parents' group.
June, 1996:	Artwork design approval.
June-August 1996:	Work with children to design and create tiles.
September, 1996:	Complete tiles for delivery.

Selection Process:
Recruitment (April, early May)
Contact neighborhood artists and advertise on Potrero Hill and surrounding areas: Neighborhood House; Project Artaud; Sally's, Farley's, Thinker's Cafe, etc.;

Artists' lofts: 18th and Arkansas and 18th and Missouri; Etc.

Selection (mid-late May)
Pre-selection of a short list of candidates by project curator. Slide review and selection of a candidate from short list by Rec and Park project manager, landscape architect, parents' representative, project curator.

Design Process:

A preliminary design meeting will take place following the artist's selection, attended by the project architect, the artist, and representatives from the community, Park and Recreation and the Art Commission.

The artist will present design guidelines, budget, timeline and process for children's involvement to the Visual Arts Committee at the June meeting.

Fabrication:

Workshops with neighborhood children will take place at the Jackson Park Recreation Center. The artist will provide all materials, finishing, firing and delivery of the tiles to the general contractor in time for incorporation into the new playground features.

ACTION REQUESTED:
Approval of guidelines and budget for incorporation of public art into the renovated playground at Jackson Park, and authorization to the Director of Cultural Affairs to enter into contract with an artist to implement the project for an amount not to exceed $6,000.

S T A F F R E P O R T

DATE: April 9, 1996

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil TM

RE: George R. Moscone Convention Center Expansion

As a result of the passage of Proposition A, the City will build an extension to the current Moscone Convention Center, to be located on Howard Street between 4th and 5th Streets.

The CAO has requested that the art enrichment be integrated into the architecture, rather than added later on. As he has already begun recruitment of a project architect, we plan to begin artist selection as soon as possible, so that artists can participate in the building design from the outset.

Jill Manton and I have had a preliminary meeting with the head of Convention Facilities, Jack Moerschbaecher, however we hope to meet again prior to the Visual Arts Committee meeting to finalize our understanding. We expect to provide complete guidelines at the VAC meeting on the 17th.

DATE: 4/9/96

TO: Honorable Members of Visual Arts Committee

FROM: Susan Pontious

RE: Staff Report: Airport

1. Appointment of Member or Members of Airport Art Steering Committee.
With the appointment of new commissioners, the Committee will need to appoint a new representative or representatives to serve on the Airport Art Steering Committee. The AASC is composed of six members, three representing the Airport and three representing the Art Commission. The AASC's charge is to review all things pertaining to the Art Commission's art program at the Airport.

Presently, the Airport's representatives are: Jason Yuen, the Airport's consultant and former Director of Planning and Construction for the Airport, and former Airport Commissioners, Bill Coblentz and Stan Mattison. The Art Commission has been represented by Anne Healy, (who has just recently been replaced as an Art Commissioner), Bob LaRocca, also a former Art Commissioner, and Jill Manton, Director of the Public Art Program.

The AASC meets approximately every other month, or on an "as need" basis. The meetings have traditionally been held on Thursday mornings at 9 a.m.

2. Artist Proposals for Gateroom Walls in Concourses A and G
The Airport is building two new concourses, A and G. Each concourse has two-story gaterooms (four in A, five in G) approximately 200 ft. long. The two-story end walls (31' x 35') in these gaterooms were identified as potential sites for artwork as part of the Airport Art Master Plan prepared by our consultant, Roger Berry. We plan to commission artwork for one wall in each gateroom, and have budgeted these commissions at up to $90,000 each.

Three months ago, a selection panel (composed of Kathy Holland, an independent consultant specializing in the formation and management of art collections, Karen Tsujimoto, Associate Curator for the Art Department at the Oakland Museum, and Armondo Rascon, Art Commissioner, artist and curator, and Raymond Saunders, artist) reviewed the work

of over 200 artists, and selected eleven finalists to prepare proposals for these walls. On March 29th, the Bill Coblentz from the AASC joined the original selection panel as a voting member to review proposals from 10 of the 11 artists previously selected as finalists for 9 large walls in the gaterooms of Concourses A and G (Lorna Simpson did not submit a proposal). Representatives from the architectural firms and project managers from the Airport were also present as advisors.

The panel was in unanimous agreement in favor of proposals submitted by Mildred Howard, and the teams of Juana Alicia and Emmanuel Montoya, and Larry Sultan and Mike Mandel. However, representatives from the Airport expressed concern that Mildred Howard's proposal, a relief sculpture composed of piles of aluminum suitcases entitled "*Carousel 21: Is this your suitcase?*", might offend the airlines, and therefore would not be permitted. I have subsequently been asked to bring Ms. Howard's macquette out to the Airport for review by senior staff and perhaps airline officials.

The majority of the panel was also in strong support of two other artists, Viola Frey and Enrique Chagoya, and wanted to approve these two artists. However, the panel did not feel that the proposals submitted by these artists were adequate. In the case of Ms. Frey, they thought the size and relationship of the figures was not resolved. Mr. Chagoya did not design a work specifically for the airport; he submitted previous work that he proposed to enlarge and translate into ceramic steel media.

The panel eliminated two of the artists who submitted proposals (John Roloff and Paul Kos), but agreed that Gronk, Rupert Garcia, Nori Sato, and Lorna Simpson be given the opportunity to re-submit. They also agreed that previously approved alternates (Rigo, Kent Roberts, Squeak Carnwaith, and Oliver Jackson) be asked to submit proposals.

Recommendation:

1. Approve design contracts in the amount of $5,000 with Juana Alicia and Emmanuel Montoya, Larry Sultan and Mike Mandel, and Mildred Howard. We would delay contracting with Mildred Howard until we confirmed with the Airport that her proposal was acceptable.

2. Invite Viola Frey, Enrique Chagoya, Gronk, Rupert Garcia, Nori Sato and Lorna Simpson to revise their

proposals and re-submit. No additional honorarium will be paid.

3. Invite the four alternates, Rigo, Squeak Carnwaith, Kent Roberts and Oliver Jackson, to submit proposals. These artists would be paid an honorarium of $1,000 each for their proposals.

MAY 1996

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415 252.2581

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415 554 6080

AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, May 15, 1996
3:30 P.M.
25 VAN NESS AVENUE, Suite 70

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I. Consent Calendar

A. Motion to approve mural design by Fran Valesco for Francisco Middle School funded by the Neighborhood Beautification Fund.

B. Motion to approve revised design by Barry McGee for the Muni Key Stops Project.

C. Motion to approve final selection of poetry for King Street/South Embarcadero segment of the Historic and Interpretive Signage Project.

D. Motion to approve artwork by Hideo Yoshida for poster project for Market Street Art in Transit Program.

E. Motion to approve payment of up to $5,000 to Fiberstars or Fibercreations for replacement of lamps in the South Embarcadero Promenade Ribbon Sculpture.

F. Motion to approve payment of $1,412.57 to Fiberstars for additional fiber optic work related to installation of North Embarcadero segment of Promenade Ribbon Project.

G. Motion to approve increase in original contract with Atthowe Fine arts by $16,320 for a contract total of $73,320 for the relocation of the sculpture by Bufano titled Peace.

H. Motion to approve increase in original contract with Sheedy Drayage Co. by $12,620 for a contract total of $62,620 for the relocation of the sculpture by Bufano titled Peace.

CITY AND COUNTY OF SAN FRANCISCO

I. Motion to approve contract modification for Genevieve Baird, Fine Art Conservator by increasing contract $16,900 for partial conservation of Tilden's Baseball Player located in Golden Gate Park.

II. 9-1-1 Emergency Command Center
Tonia Macneil, Cheryl Riley, Clifford Rainey
Presentation and request for approval of artists' conceptual proposals. Request for approval of selection panel's recommendation of individual to coordinate community work in fabrication of public art for the 9-1-1 Center.

III. Bayview Police Station
Tonia Macneil, Cheryl Riley
Presentation of artist's revised proposal and request for approval, or request for approval of increase to artist's contract of up to $6,000.

IV. Gallery
Rupert Jenkins
A. Gallery report
B. Presentation of work by guest curator Glen Helfand and request for approval for proposed July/August exhibition "Celebrity/Self."

V. Moscone Convention Center Expansion
Jill Manton, Tonia Macneil
Presentation and discussion of proposed guidelines. Request for authorization to begin artist selection and to pay honorariums of up to $50 per half day to jurors serving on selection panel and up to $250 plus travel expenses for artists selected as finalists for the competition.

VI. Airport
Susan Pontious
A. Conceptual Approval of Ik-Joong Kang proposal for International Terminal.

B. Approval of terrazzo palette and medallion prototype for Lewis deSoto's terrazzo floor design, "*On the Air*", designed for the International Terminal.

C. Approval of full scale prototype of cast glass panels for Su-Chen Hung's proposal for International Terminal.

D. Authorization for the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Assoc. for $40,000 for Construction Documents Phase 2.3 for sculptural light reflectors for International Terminal.

VII. Embarcadero Historical and Interpretive Signage Project
Jill Manton
Authorization to enter into agreement with Michael Manwaring for preliminary design services in the mid-Embarcadero for the Historic and Interpretive Signage Project for 1st phase design fee of $37,500.

VIII. Promenade Ribbon Project
Jill Manton
Authorization to enter into agreement with John Winder thru GSC Raphael Associates, an MBE firm, for the amount of $30,000 to provide architectural coordination services, research, specification preparation and construction management for the mid-Embarcadero Promenade Ribbon Project.

IX. MUNI Key Stops
Eleanor Beaton
Discussion of proposed artworks by Tirso Gonzalez

X. Staff Reports
a. Collections
b. Ordinance Amendment Progress Report
c. Hospital Parking Garage
d. Civic Center Courthouse
e. Water Department Projects
f. Market Street Art in Transit
g. Ocean Beach Terminal

XI. Adjournment

ACCESSIBILITY INFORMATION

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Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

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KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE
(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public.

Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHIRE ORDINANCE TASK FORCE AT 554-6075.

SAN FRANCISCO ART COMMISSION

AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, May 15, 1996
3:30 P.M.
25 VAN NESS AVENUE, Suite 70

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415 252 2581

Art Commission Gallery
401 Van Ness Avenue
415 554 6080

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

I. Consent Calendar

A. Motion to approve mural design by Fran Valesco for Francisco Middle School funded by the Neighborhood Beautification Fund.

B. Motion to approve revised design by Barry McGee for the Muni Key Stops Project.

C. Motion to approve final selection of poetry for King Street/South Embarcadero segment of the Historic and Interpretive Signage Project.

D. Motion to approve artwork by Hideo Yoshida for poster project for Market Street Art in Transit Program.

E. Motion to approve payment of up to $5,000 to Fiberstars or Fibercreations for replacement of lamps in the South Embarcadero Promenade Ribbon Sculpture.

F. Motion to approve payment of $1,412.57 to Fiberstars for additional fiber optic work related to installation of North Embarcadero segment of Promenade Ribbon Project.

II. 9-1-1 Emergency Command Center
Tonia Macneil, Cheryl Riley, Clifford Rainey
Presentation and request for approval of artists' conceptual proposals. Request for approval of selection panel's recommendation of individual to coordinate community work in fabrication of public art for the 9-1-1 Center.

III. Bayview Police Station
Tonia Macneil, Cheryl Riley
Presentation of artist's revised proposal and request for approval, or request for approval of increase to artist's contract of up to $6,000.

City and County of San Francisco

IV. Gallery
Rupert Jenkins
A. Gallery report
B. Presentation of work by guest curator Glen Helfand and request for approval for proposed July/August exhibition "Celebrity/Self."

V. Moscone Convention Center Expansion
Jill Manton, Tonia Macneil
Presentation and discussion of proposed guidelines. Request for authorization to begin artist selection and to pay honorariums of up to $50 per half day to jurors serving on selection panel and up to $250 plus travel expenses for artists selected as finalists for the competition.

VI. Airport
Susan Pontious
A. Conceptual Approval of Ik-Joong Kang proposal for International Terminal.

B. Approval of terrazzo palette and medallion prototype for Lewis deSoto's terrazzo floor design, *"On the Air"*, designed for the International Terminal.

C. Approval of full scale prototype of cast glass panels for Su-Chen Hung's proposal for International Terminal.

D. Authorization for the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Assoc. for $40,000 for Construction Documents Phase 2.3 for sculptural light reflectors for International Terminal.

VII. Embarcadero Historical and Interpretive Signage Project
Jill Manton
Authorization to enter into agreement with Michael Manwaring for preliminary design services in the mid-Embarcadero for the Historic and Interpretive Signage Project for 1st phase design fee of $37,500.

VIII. Promenade Ribbon Project
Jill Manton
Authorization to enter into agreement with John Winder thru GSC Raphael Associates, an MBE firm, for the amount of $30,000 to provide architectural coordination services, research, specification preparation and construction management for the mid-Embarcadero Promenade Ribbon Project.

IX. MUNI Key Stops
Eleanor Beaton
Discussion of proposed artworks by Tirso Gonzalez

X. Staff Reports
 a. Collections
 b. Ordinance Amendment Progress Report
 c. Hospital Parking Garage
 d. Civic Center Courthouse
 e. Water Department Projects
 f. Market Street Art in Transit
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XI. Adjournment

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VISUAL ARTS COMMITTEE MEETING
Monday, May 25, 1996
3:00 P.M.

M I N U T E S

Commissioners present:
Anne Healy, Chair
Emily Keeler
William Meyer
Armando Rascon

Staff Present:
Eleanor Beaton
Tonia Macneil
Jill Manton
Susan Pontious
Debra Lehane
Rupert Jenkins

I. Muni Key Stops

Eleanor Beaton summed up the parameters of the project: 3 artists and 1 artist team were commissioned to create two design proposals each for a 2' by 10' art panel made of ceramic steel that will be incorporated into the ramp wall of new accessible boarding islands Muni is constructing. Each artist was assigned to a particular line and was directed to spend time in the community in the process of developing designs.

A. Jon Rubin and Harrell Fletcher, assigned to the L Taraval line, presented their proposal for an image made from various family photographs of Asian and Caucasian residents of the sunset. The design idea evolved after a meeting in which community members expressed the desire for a representation of greater unity between the sunset residents. Rubin and Fletcher proposed a 2' x 10' image in black and white, and a 2' x 10' image which included a yellow ribbon of text describing the families and images reproduced. In addition, Rubin and Fletcher proposed an art panel double in length, 2' x 20', if production costs are financially feasible, in order to be able to include more photographs and be more visually effective. Concern was expressed for the legibility of the text. Committee members favored the longer version but recommended approval of four alternatives: 2'x10' without text, 2' x 10' with text, 2' x 10' without text and 2' x 20' with text.

ACTION: Motion to approve the four alternative design proposals by Harrell Fletcher and Jon Rubin.
MOVED: Keeler/ Meyer
VOTE: Unanimous

B. Josefa Vaughan, assigned to the K and M lines, described her method of collecting "storyboards" from people in the community, and then incorporating drawings and text from storyboards into her designs. The first design included wheelchair tracks, footprints, and other figures in motion adapted from

the storyboards, with images in red and black against a white background. The second proposal was a design generated by computer to incorporate all the iconic elements from each storyboard collected, using colors of blue, red, green and white. Josefa also presented an additional design, in red on white with silver detailing, which utilized icons such as an apple in bold red. Committee responded favorably to all designs.

ACTION: Motion to approve three design proposals by Josefa Vaughan.
Moved: Healy/Keller
Vote: Unanimous

C. Barry McGee presented two design proposals. The first was a series of heads, drawn in black floating on a red background. The second was a series of images culled from the N Judah neighborhoods, from trees to grates to mailboxes, floating on a sand colored background. Barry advised that he was reconsidering the color of the second design proposal, and might prefer a red background instead. The Committee was in favor.

ACTION: Motion to approve two design proposals by Barry McGee for the Muni Key Stops Project.
Moved: Keller/Meyer
Vote: Unanimous

D. Eleanor Beaton presented the design proposals for Tirso Gonzalez who was unable to be present. Gonzalez had responded to the suggestion repeated at a number of community meetings, to reflect the diversity of community members along the J Church line. Gonzalez' first design included a series of dreamlike figures, holding hands, and using symbols such as hearts and moons to serve as the heads . Figures were in red against a yellow background. In addition blue palm trees line the bottom of the design. For the second design, Gonzalez has created a series of figures in orange, riding a "spirit ghost" in a playful ride.

ACTION: Motion to approve design proposals by Tirso Gonzalez for the Muni Key Stops Project.
Moved: Meyer/Rascon
Vote: Unanimous

II. Consent Calendar
The consent calendar was approved as follows:

a. Motion to approve the design of mural by Marta Ayala, Patricia Rose and Deidre Weinberg for Yuet Lee Restaurant, 3601 26th Street.

b. Motion to approve and accept "Peaceable Kingdom" by Arthur Gonzalez, located at Taraval Police Station, into the Civic Art Collection of the City and County of San Francisco.

c. Motion to authorize final payment to Arthur Gonzalez on contract #2820013 for completion of work to design, fabricate and install artwork at Taraval Police Station.

d. Motion to approve and accept "Kate, Allan, Javier, Ting, Sloanie", located at Taraval Police Station, into the Civic Art Collection of the City and County of San Francisco.

e. Motion to authorize final payment to Scott Donahue on Contract #2820015 for completion of work to design, fabricate and install artwork at Taraval Police Station.

f. Motion to approve Public Art laboratory proposal by Kim Anno to be executed by San Francisco Art Institute graduate students on April 1 at Justin Herman Plaza.

g. Motion to authorize the Director of Cultural Affairs to pay John Winder up to $2,500 in consultancy fees for his continued services on the Promenade Ribbon project.

h. Motion to authorize the Director of Cultural Affairs to pay Judy Marocco/Glass Block Designs up to $5,000 for glass block repair work on the North and South Promenade Ribbon.

i. Motion to accept into the Civic Art Collection, "*Constellation*", 160 oval mirrors sandblasted with the names of 20th century authors, installed on a painted metal panel wall and lit with fibre optics, by Nayland Blake with lighting design by Architectural Lighting Design, and commissioned for the San Francisco Public Library by the San Francisco Art Commission.

j. Motion to accept into the Civic Art Collection "*Untitled*" , 50,000 hand notated catalogue cards imbedded in artisan plaster on three floors of the new Main Library, by Ann Hamilton and Ann Chamberlain, commissioned for the San Francisco Public Library by the San Francisco Art Commission.

k. Motion to accept with gratitude the mural painting by Mark Evans and Charlie Brown titled INTO THE LIGHT for James C. Hormel Gay and Lesbian Center in the New Main Library, a gift of the artists with the generous support of Robert and Ayse Kenmore.

l. Motion to approve final text of amendment to Art Enrichment Ordinance for submission to Board of Supervisors.

m. Motion to authorize the Director of Cultural Affairs to expend up to $2500 to Advanced Composite Technologies, Inc. to proceed with test concrete repair on the South Embarcadero Promenade Ribbon.

ACTION: Motion to approve the consent calendar.
Moved: Rascon/Meyer
Vote: Unanimous

III. Airport

A. Revised Proposal: James Carpenter Sculptural Light Reflectors

Susan Pontious presented drawings and material samples for James Carpenter's revised proposal for the sculptural light reflectors for the new International Terminal. She said that not only is the revision significantly less costly (estimated at $1.6 instead of $2 million), the new material is more in keeping with the artist's original artistic intent.

ACTION: Motion to approve revised design, using silicone coated fiberglass, for sculptural light reflectors for the San Francisco International Airport by James Carpenter.
Moved: Keeler/Meyer
Vote: Unanimous

B. Revised Proposal: Column distribution of Su-Chen Hung glass welcome panels

Susan Pontious reported that the cost of the individual cast glass panels had increased more than originally estimated. Therefore, it would significantly increase the budget to proceed with "Scheme B", which called for distributing the panels on 16 columns as approved last month. An alternative proposal was to treat every column in front of the immegration check-in stations (11 columns). This, in addition to changing the column cladding and brackets to anodized aluminium instead of stainless steel, brings the project well within budget of $600,000.

ACTION: Motion to approve revised column distribution, which is for every column in front of the immigration check-in station, for Su-Chen Hung welcome panels for SFIA.
Moved: Rascon/Keeler
Vote: Unanimous

B. Final Design, Lewis deSoto Terrazzo Floor for Arrivals Lobby.

Susan Pontious presented the computer line drawing of Lewis deSoto's terrazzo floor design for the arrivals lobby of the new International Terminal. She reported that there would be 175 airport plaques in nickel silver. The plaques would have the actual approach maps that the pilots use for the airport etched into them, along with the city name. The grid lines and isobar map divider strips would be zinc, and the outline of the continents would be in brass.

Ms. Pontious reported that she did not yet have the terrazzo samples, but would bring them in for approval as soon as they were available. She said that the artist and architects were working on a tonal gradation from the standard gray terrazzo used in the rest of the building, with gradations to darker, bluer terrazzo in the center of the isobar map.

ACTION: Motion to approve final design layout for Lewis deSoto terrazzo floor for SFIA, with terrazzo colors to be approved at a later date.
Moved: Keeler/Rascon
Vote: Unanimous

IV. 9-1-1 Emergency Center

Design of the new 9-1-1 Center has begun again after an 18-month hiatus. The budget for the art project has increased to $180,000 due to the increased cost of the building. As a result, it is possible to implement a program for extensive community participation in art-making for the exterior wall of the building. A draft of this program was presented to the Committee in October. Tonia Macneil reported that she met with the Community Advisory Committee's Building Art Sub-Committee to obtain their comments. She presented a revised program according to the input given. Avis Jones, the CAO's liaison to the community, and Cheryl Riley spoke about the program and its intended goals.

Under the supervision of the Art Commission, the artist and the Art Sub-Committee, a series of workshops will be held for different age-groups at three sites in the Western Addition, at which participants will create elements of the art work. In addition, community members can be involved in assembling the art work during construction.

Cheryl Riley will provide overall design perameters and oversee production of the art. Community member's work will be coordinated and supervised by an independent contractor hired by the Commission with the advice of the Art Subcommittee.

Tonia Macneil requested approval of the program for community involvement in the artwork on the exterior walls of the 9-1-1 Center, and authorization to the Director to enter into contract for an amount not to exceed $30,000 for implementation of the program.

ACTION: Motion to approve the process for community involvement in the design and implementation of art on the exterior of the 911 Building and authorization to the Director of Cultural Affairs to enter into contract to implement the process for an amount not to exceed $30,000.
Moved: Healy/Keeler
Vote: Unanimous

V. Mid-Embarcadero Artist Selection

Jill Manton presented slides of the four mid-Embarcadero finalists and informed the Committee that the Selection Panel's first recommendation was to work with Bill Maxwell. The decision regarding the second slot was deferred to the Visual Arts Committee after after reviewing the work of the four applicants. The Visual Arts Committee decided that both Bill Maxwell and Buster Simpson would be the most appropriate candidates.

ACTION: Motion to authorize the Director of Cultural Affairs to enter into contract with Bill Maxwell and Buster Simpson for conceptual design contract for the Mid Embarcadero in the amount of $15,000 each.
Moved: Meyer/Rascon
Vote: Unanimous

VI. Historic and Interpretive Signage Project

The Commissioners were pleased with the representation of poetry proposed for the Muni Metro platforms on South Embarcadero and King Street. They felt that the work represented a diversity of talent, voices and perspectives. Another subsequent submission of materials will be made until a total of 25 poems have been approved. The Committee voted to support the proposed solution to the F line poetry plaques pending availability of funds from Muni.

ACTION: Motion to approve poems recommended for the Historic and Interpretive Signage Project for South Embarcadero and King Street Muni platforms and to approve proposed retrofit of F line poetry plaques.
Moved: Meyer/Rascon
Vote: Unanimous

VII. Moscone Convention Center

Tonia Macneil reported that Jill Manton has received plans and a bid for fabrication and installation of a protective railing in front of "Map No. 33" in the

lobby of Moscone Center's Esplanade Ballroom. The budget and plans were approved by Jack Moerschbaecher, the CAO's Director of Facilities Management. Funds and implementation of the railing will be provided by the Convention Center. The Art Commission needs only to approve its installation.

ACTION: Motion to approve installation of protective barrier for Map #33 at Moscone Convention Center per plans submitted by Tiopa Designs and to approve production of informational brochure about art work.
Moved: Meyer/Rascon
Vote: Unanious

VIII. Fire Station #34

Anders Barth presented her revised proposal for Fire Station #34. The revision consisted of better resolution of the bottom quarter of the design. She also presented samples of her glazes. She discussed her glazing technique, which consists of repeated firings, beginning with a dark glaze and working towards medium, and then lighter highlights. The Committee said that they would like to see the same gradations of tone demonstrated in the glaze tests.

ACTION: Motion to approve proposed revisions to outdoor terra cotta mural by Anders Barth for Fire Station #34.
Moved: Rascon/Meyer
Vote: Unanimous

IX. Gallery

ACTION: Motion to approve proposal by Julio Morales and Domingo Nuno for gallery exhibition in late August or September, 1996.
Moved: Rascon/Meyer
Vote: Unanimous

X. Library

Susan Pontious reported that there have been a number of difficulties regarding the installation of Alice Aycock's conical stair. The first is that the fan wall needs additional reinforcement to stand without hitting the glass curtain wall. Currently, Ed Goudie, of Preece Goudie Structural Engineers is reviewing the stair and proposing a solution.

In addition, the Department of Building inspection has informed us that the stair and sculpture do not meet ADA and Title 24. This is because the stair, and the leaning sculptural elements, impinge on the 80" clear head room space required and mitigation will be required. Solutions discussed with the artist and Carla Johnson from DBI include a raised base on the fan wall and a 5" aluminium "curb" around

the cone, stair, and A wall. We do not yet have an estimate for the cost of this mitigation, but it will probably exceed funds that the Art Commission has available.

Ms. Pontious reported that she has approximately $15,000 left in contingency, and asked approval to use these funds as necessary to pay for engineering and additional structural costs for the fan wall.

ACTION: Motion to approve additional contingency funds for engineering design and structural reinforcement of fan wall of Alice Aycock conical stairway for New Main Library.
Moved: Rascon/Meyer
Vote: Unanimous

Meeting was adjourned at 6:00 pm.

Respectfully submitted,

Eleanor W. Beaton
Curator, Public Art Program

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

MINUTES
VISUAL ARTS COMMITTEE MEETING
Wednesday, May 17, 1996
3:30 P.M.
25 VAN NESS AVENUE, Suite 70

Commissioners present:
Armando Rascon, Chair
Andrew Lisac
William Meyer

Staff Present:
Nancy Gonchar
Rupert Jenkins
Tonia Macneil
Jill Manton
Susan Pontious
Eleanor Reaton

The meeting was called to order at 3:40 pm. Due to the lack of a quorum at the beginning of the meeting, staff reports were provided.

I. Staff Reports

A. Ordinance- Jill Manton reported that she is in the final stages of refining the ordinance language in response to issues raised by different City departments. She explained that most of the issues deal more with the manner in which something is defined rather than a difference in opinion about the purpose or intent of the ordinance. Jill further explained that she had conducted research about upcoming bond measures to ascertain the financial impact of the new ordinance comparing and expanded eligible category list with an overall reduction in the amount of the art enrichment allowable. This information will be provided to the Commissioners when finalized.

B. General Hospital Parking Garage

Construction of the parking garage for General Hospital is nearing completion. Ann Chamberlain's artwork has been installed and is very effective. The dedication ceremony is tentatively set for Tuesday, July 9, at 11:00 am.

C. Water Department Projects

Approval of the revised conceptual design by Jody Pinto has been delayed. It is hoped that the design will be reviewed by the PUC in June and brought to the Art Commission in July.

The Water Department has asked the Art Commission to consider developing an exhibition dealing with the Watershed, in conjunction with a national children's poetry and art project sponsored by the International Rivers Network. Writers' Corp was involved in this project in 1995 and the project is of interest to the Main Library as well as to the Art Commission Gallery. Work is proceeding to develop an exhibit proposal, budget and timeline.

CITY AND COUNTY OF SAN FRANCISCO

I. Muni Key Stops

Eleanor Beaton brought the Commission up to date about the community meetings for the Muni Key Stops. She previously approved by the Commission, [illegible] organized a series of community meetings for the [illegible] artist teams, so that community members have the opportunity to choose one of the two artworks prepared by each of the four artists. Two meetings were conducted for the Church line, Luis Gonzalez artist. At the second meeting, a community member invited Muni to present the artworks to a regularly scheduled monthly meeting of his association. Neither the artist, nor Ms. Beaton the Art Commission project manager, was able to be present at that meeting for the presentation of the artists' proposal. Instead, a Muni representative presented the two works to approximately 30 residents in attendance. The residents expressed a preference that neither of the artworks be on the 24th Street and 30th Street key stops. Under these circumstances, Muni representatives have indicated that they will agree to the community wishes, and construct the two stops without artwork.

Beaton felt that there is probably adequate political support in the community to counter the voice of this one association, but without the time and resources to launch a petition drive and poll people on the street, the Art Commission may have to go along with Muni's decision.

Commissioners indicated that in future partnerships with Muni, they would like to see an agreement established at the outset which would prevent this sort of situation.

Commissioner Lisac arrived at 4:10 pm.

III. Consent Calendar

Commissioner Lisac requested a more detailed report from Jill Manton on Item C. The amended consent calendar was approved as follows:

A. Motion to approve mural design by Fran Siegel for Francisco Middle School funded by the Neighborhood Beautification Fund.

B. Motion to approve revised design by Barry Mabee for the Muni Key Stops Project.

C. Motion to approve final selection of poets for King Street/South Embarcadero segment of the Historic and Interpretive Signage Project.

D. Motion to approve payment of up to $,00 to Fiberstars or Fibercreations for replacement of lamps in the South Embarcadero Promenade Ribbon Sculpture.

E. Motion to approve payment of $1, 1..77 to Fiberstars for additional fiber optic work related to installation of North Embarcadero segment of Promenade Ribbon Project.

F. Motion to approve increase in original contract with Atlas Fine arts by $16,320 for a contract total of $73,320 for the relocation of the sculpture by Bufano titled Peace.

G. Motion to approve increase in original contract with Sheedy Drayage Co. by $12,620 for a contract total of $62,620 for the relocation of the sculpture by Bufano titled Peace.

H. Motion to approve contract modification for Genevieve Baird, Fine Art Conservator by increasing contract $16,900 for partial conservation of Tilden's Baseball Player located in Golden Gate Park.

In response to Commissioner Lisac's inquiry regarding a reference in Jill Manton's staff reprt to the "Vanished People, Vanished Species" segment of the Waterfront Transportation Projects, Ms. Manton informed the Committee that the title was a thematic, organizational title and was not to be actually used on any plaque. The title had been used to refer to the focus of this portion of the Historic and Interpretive Signage Project which communicated information about the native american population who had once resided where the King Street segment of the Waterfront Projects will be built and to provide information about the natural environment and wildlife that flourished at the site hundreds of years ago. Ms. Manton assured Commissioner Lisac that the intent of this portion of the project was to commemorate, not to offend. She stated that the title which Commissioner Lisac found potentially offensive would not be used again.

ACTION: Motion to approve Consent Calendar.
Moved: Meyer/Lisac.
Vote: Unanimous

IV. 9-1-1 Emergency Command Center

The two commissioned artists for the 9-1-1 Emergency Center presented conceptual proposals for the Committee's review.

Clifford Rainey has proposed a [illegible] sculpture/fountain and pool for the [illegible] the Center. A series of glass cylinders [illegible] shape of an elongated pitcher, from [illegible] to a shallow pool in a wide, low [illegible] the pitcher will be the shape of a human [illegible] the form is dimly seen from the outside. [illegible] from between the cylinders and run down the [illegible] textured sides of the sculpture. Water will be recycled in closed system for ease of maintenance. [illegible] work with engineers and the client to ensure [illegible] safety and proper maintenance.

Cheryl Riley presented her proposal for a tiled wall on the exterior of the 9-1-1 Center, facing the Margaret Hayward Playground. Cheryl has worked with the community to design artwork of which portions will be produced by Western Addition youth and children. A series of picture frames", formed in concrete from old wall and door moldings will be formed in the 7'x 100' wall. The "frames" will hold alternately smaller ceramic frames created by children and large medallions executed by the artist in a variety of materials such as stone, glass and ceramic tile and resin.

The final design and line-item budgets for both of the artists' projects will be presented in the next phase.

At its last meeting, the Commission approved a contract for a consultant to work with Cheryl Riley and the community to provide for children and youth involvement. The community-based selection panel reviewed 19 applications and interviewed 4 candidates, and has recommended that the Commission contract with Sonia Manjon. The workshops will take place over the summer, beginning July 1.

ACTION: Motion to approve both Clifford Rainey's conceptual proposal and Cheryl Riley's conceptual proposal for artwork at the 9-1-1 Emergency Dispatch Center.

Moved: Lisac/Meyer.
Vote: Unanimous

ACTION: Motion to approve selection panel's recommendation of Sonia Manjon to provide community workshops for fabrication of public art for the 9-1-1 Emergency Communications Center.

Moved: Lisac/Meyer
Vote: Unanimous

V. Bayview Police Station
Tonia MacNeil explained that the [illegible] Police Station is over budget due to an [illegible] cost for installation of the floor tile. The artist, Cheryl Riley, explained that she has gone to every effort to reduce costs and that the project architect, Gary Hoy, has agreed to a small increase in the allocation so that the original proposal can be implemented. Tonia requested that the committee approve an increase in the artist's contract of up to $2,000.

ACTION: Motion to approve increase of up to $2,000 in contract #2810015 with Cheryl Riley to fabricate, transport and install artwork for the Bayview Police Station.
Moved: Lisac/Meyer
Vote: Unanimous

VI. New Business
Commissioner Lisac, as follow up to discussion at May's full Commission meeting regarding the recommendation for continued discussion about the possibility of a Native American artwork (in response to the Pioneer Monument) introduced guests Randy Burns, activist, Mark Nash, President, Indian Center for all Nations, and Bill Gibson, a participant in the Indian Center for All Nations. Lisac proposed forming a work group to explore the issue of a native american artwork, and suggested that additional members be invited to join the work group, including Janeen Antoine , of American Indian Contemporary Arts and Mike Smith of the American Indian Film Institute. Visitors indicated an interest in bringing into the discussion all the community of native Americans, not only the arts community representatives.

Commissioner Lisac recommended the formation of an ad hoc committee to investigate possibilities and funding sources for a native american artwork. This will be brought to the full Commission agenda. Jill Manton suggested meeting with curatorial staff to probe initial ideas. Susan Pontious recommended identifying a particular site before any artwork is created, so that the work develops from the site itself. Manton asked for input from the native americans about meaning of certain sites.

VII. Gallery

VAC 5/17/96

Glen Helfand presented his proposal to curate an exhibition with Michelle Hollman, for the show "Celebrity/Self" to be presented at the Gallery from July 19 to October 19, 1996.

ACTION: Motion to approve exhibition "Celebrity/Self" co-curated by Glen Helfand and Michelle Hollman, and including artists Laura [illegible], Barbara Bacher, Kelly Cadawallader, Ernesto Gonzalez, Nancy Goodman, Jason Lecier, Caitlin Mitchell-Blackwood, Lisa Moore, and Isabel Samaras.
Moved: Meyer/Lisac
Vote: Unanimous

VIII. Moscone Convention Center Expansion
Jill Manton presented guidelines for art enrichment proposed by staff for the newest expansion of Moscone Center. The new facility will be located on Howard Street between 4th and 5th Streets. Space for public art will be limited due to the needs and priorities of the conventioneers who rent the building for their various conferences and functions. After discussions with the CAO's office, staff recommends two primary locations for integrated artwork, the main lobby floor and the building exterior/entry, as well as a third site to be identified. The floor project can be developed as a collaborative project, so that less experienced artists can be involved. The design goal for the floor project will be to create a symbolic portrait of San Francisco, to include the diverse cultural expression of the community. The budget for art enrichment will be developed in further discussions with the CAO. Manton requested approval of a pool of individuals from which the selection panel will be drawn.

ACTION: Motion to authorize artist selection for Moscone Center Expansion and payment of honoraria of up to $50 per half day to jurors serving on the selection panel and up to $250 plus travel expenses for artists selected as finalists for the competition AND motion to approve the following individuals as potential members of the selection panel for the Moscone Convention Center Expansion: Amalia Mesa-Bains, Lewis deSoto, Lari Andrews, Hung Liu, Stephen Oliver, Aaron Boetsky, Keith Morrison, Ella King Torrey, Rene de Guzman, Gayland Blake, Sara Bates, Ann Hatch, Gary Garrells, Linda Steinberg, Rene Yanez, Mario Garcia Durham. Moved: Meyer/Lisac
Vote: Unanimous

IX. Airport
A. Susan Pontious presented Ik-Joong Kang's revised proposal for one of the 90' curved walls located in the

International Terminal just after passing through security. She said that the artist and the architects had been considering the merits of 3" tiles versus the artist's 3" canvases for the wall. Then they put the two together, and varied the height of the tile, and decided that this relief effect was what they want to propose.

The committee reviewed sample tiles and canvases. Ms. Fontious explained that they would be hung approximately 1" apart, and will be behind either glass or plexiglass.

ACTION: Motion to approve Ik-Joong Kang's revised proposal for the International Terminal.
Moved: Lisic/Rascon
Vote: Unanimous

B. Ms. Fontious described Lewis deSoto's terrazzo floor design, *"On the Air"*, designed for the International Terminal, for the new commissioners, and explained that the Commission had previously approved the final design of the floor, but had wanted to approve the terrazzo colors. She explained that the design would begin using the standard terrazzo in the rest of the building. The artist's goal was to produce an even tonal gradation between the building base color and the final blue/black color by changing the base matrix and increasing the number of blue chips.

Jill Manton asked about using a blue matrix mix, but Ms. Fontious said that both the artist and architects were opposed to that. Commissioners Meyer and Rascon stated that they supported the artist's choice of color.

ACTION: Motion to approve the terrazzo color palette for Lewis deSoto's terrazzo floor design, *"On the Air"*, designed for the International Terminal.
Moved: Meyer/Rascon
Vote: Unanimous

C. Ms. Fontious reported that she would be going to John Lewis's studio with the artist and the architects in order to review the full scale prototypes of the cast glass panels for Su-Chen Hung's proposal for the International Terminal. She invited any commissioners to accompany her.

D. Authorization for the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Assoc. for $40,000 for Construction Documents Phase 2.3 for sculptural light reflectors for International Terminal.

ACTION: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Carpenter Design Assoc. for $10,000 for [illegible] Documents Phase 2.3 for sculptural light [illegible] the International Terminal.

Moved: Meyer/Rascon
Vote: Unanimous

X. Embarcadero Historical and Interpretive Signage Project

Jill Manton explained that this project was conceived to be continuous throughout the 2 1/2 miles of the Waterfront Transportation Projects. Through a prior contract, the project artist, Michael Manwaring has designed and provided consultancy services for the Historic and Interpretive Signage Projects in the South and North Embarcadero as well as King Street segments of the Waterfront Transportation Projects. At the recommendation of the City Attorney, rather than continue to modify a five year old agreement, staff asked the Commission to authorize entering into a new preliminary design contract with Michael Manwaring for the Mid-Embarcadero in the amount of $37,500.

ACTION: Motion to authorize entering into agreement with Michael Manwaring for preliminary design services in the mid-Embarcadero for the Historic and Interpretive Signage Project for 1st phase design fee of $37,500.

Moved: Rascon/Meyer
Vote: Unanimous

XI. Promenade Ribbon Project

Jill Manton

Authorization to enter into agreement with John Winder thru GSC Raphael Associates, an MBE firm, for the amount of $30,000 to provide architectural coordination services, research, specification preparation and construction management for the mid-Embarcadero Promenade Ribbon Project.

This item was carried over to the next meeting.

The Meeting was adjourned at 6:15 pm.

Respectfully Submitted,

Eleanor W. Beaton

JUN 1996

PROGRAMS
City Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415 252 2581

Art Commission Gallery
401 Van Ness Avenue
415 554.6080

AGENDA
VISUAL ARTS SPECIAL COMMITTEE MEETING
Wednesday, June 26, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

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I. Consent Calender

a. Motion to approve artwork by Hideo Yoshida for poster series for Market Street Art in Transit.

b. Motion to approve artwork by Caryl Henry for poster series for Market Street Art in Transit.

c. Motion to approve travel budget of up to $4500 each for Buster Simpson and Bill Maxwell for design services for Mid-Embarcadero Open Space Project.

d. Motion to approve increased payment of up to $1,000 to Ray Beldner for lighting expenses incurred in Ocean beach terminal Art Project.

e. Motion to approve increase in contract amount of up to $50,000 to Paley Studios for the fabrication of an additional pair of security Gates for the Civic center CourtHouse.

f. Motion to approve mural design by Dan Fontes for the Bethany Center Senior Housing and mural design by Johanna Poethig for ArtSpan at Asian Inc., 450 Ellis, both projects sponsored by the Mural Resource Center.

g. Motion to approve fee request from the joint venture architects for the International Terminal of $20,852 for assistance in the preparation and issuance of Contract Documents and for Construction Administration phase of James Carpenter's artwork for the International Terminal.

City and County of San Francisco

h. Motion to accept into the Civic Art Collection "*Take Root*", by Rene Yung, an environmental artwork which includes lighting, aluminium signage in English and Chinese, lamps stenciled with points of departure in Asia and points of arrival in the United States, copper panels stenciled with poems by community poets, and painted and copper leafed columns and beams, commissioned for the Chinatown Branch of the San Francisco Public Library by the San Francisco Art Commission.

i. Motion to approve final payment to Rene Yung for "*Take Root*", an environmental artwork for the Chinatown Branch Library.

j. Motion to accept into the Civic Art Collection *"Sheriff's Star Lobby and Plaza"* by Vicki Scuri, consisting of specialty paving, seating, vent sculpture and landscape design, commissioned for the new Sheriff's Facility by the San Francisco Art Commission.

k. Approval to pay Conrad Solvig. & Co. $7,500 for sandblasting and resealing plaza pavers at the new Sheriff's Facility.

l. Motion to accept into the Civic Art Collection Doug Hollis's ceramic frit windows and mechanical screens, commissioned for the new Sheriff's Facility by the San Francisco Art Commission.

m. Approval of Brian Goggin's proposal for a site specific sculpture installation for a building at 6th and Howard Streets.

n. Authorization to pay Michael Manwaring start-up monies for the Mid-Embarcadero Historic and Interpretive Signage Project in the amount of $5,000 to be allocated out of the $37,500 preliminary design fee previously approved.

o. Authorization to pay Stanley Saitowitz, Vito Acconci and Barbara Stauffacher Solomon start up design fees for the Mid-Embarcadero Promenade Ribbon in the amount of $2,500 from funds previously approved by the Art Commission for this purpose.

p. Authorization to pay John Winder up to $5,000 in fees for technical services, research and architectural coordination for the Mid-Embarcadero Promenade Ribbon project.

II. Embarcadero Historic and Interpretive Signage Project
Jill Manton and Michael Manwaring
Review and discussion of proposed text for King Street pylons.

III. New Library Mural Presentation
Carlota del Portillo
Presentation

Motion to approve the design of a mural for the Latino/Hispanic Community Meeting Room of the New Main Library.

IV. Airport
Susan Pontious

a. Report on Gate Room Wall Project

b. Discussion of entryway project

c. Airport Brochure
Motion to approve expenditure of $3,700 for design and reprinting of the Airport Art Brochure.

V. Mid-Embarcadero Artists' Proposals
Presentation of preliminary concept by Buster Simpson and Bill Maxwell

VI. Promenade Ribbon Project
Jill Manton
Discussion of concrete repair test and stainless steel banding
Discussion of skateboarding issue

VII. Jackson Playground
Tonia Macneil
Review
Motion to approve artist candidates recommended by Selection Panel.

VIII. Collections
Debra Lehane

a. Collections Accessions and Deaccessions

i. Motion to accept with gratitude a painting from the artist, Bruce Skogen an Untitled work, 1977, fixalland acrylic on masonite, 48 x 65-3/4 " into the Civic Art Collection.

ii. Motion to accept with gratitude from the Writers Corp program a work by David Fremont titled "From the (415) area", 1996, mixed media, into the Civic Art Collection.

iii. Motion to deaccession from the Civic Art Collection a work by Gary Graham titled "Oceanus", 1991, mosaic, 6 diameter (1991.1) located on the Ocean Beach Wall due to structural damage beyond reasonable repair costs.

b. Old Main Library/Asian Art Museum
Motion to authorize the Director of Cultural Affairs to enter into agreement with the Asian Art Museum concerning the artwork remaining in the Old Main Library as the property transfers to the Asian Art Museum.

c. Collections Project Updates:
i. Pioneer Monument Plaque meeting progress
ii. Bufano Sculpture Relocation Project

IX. **Harvey Milk Memorial**
Nancy Gonchar
Discussion of workshops with Castro Area Planning and Action

X. **Staff Reports**
Gallery
Market Street Art in Transit
Muni Key Stops

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SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415 554 6080

AGENDA
VISUAL ARTS SPECIAL COMMITTEE MEETING
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CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE SUITE 240 SAN FRANCISCO CA 94102 TEL 415 252 2590 FAX 415.252 25

h. Motion to accept into the Civic Art Collection "*Take Root*", by Rene Yung, an environmental artwork which includes lighting, aluminium signage in English and Chinese, lamps stenciled with points of departure in Asia and points of arrival in the United States, copper panels stenciled with poems by community poets, and painted and copper leafed columns and beams, commissioned for the Chinatown Branch of the San Francisco Public Library by the San Francisco Art Commission.

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Review
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ii. Bufano Sculpture Relocation Project

IX. **Harvey Milk Memorial**
Nancy Gonchar
Discussion of workshops with Castro Area Planning and Action

X. **Staff Reports**
Gallery
Market Street Art in Transit
Muni Key Stops

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JUL 1996

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
OPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

AGENDA
VISUAL ARTS REGULAR COMMITTEE MEETING
Wednesday, July 17, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

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I. Consent Calender

Motion to approve internship grant award to Esther Reyes in the amount of $5,000 for assisting public art program with recruitment of artists of color for Moscone Project.

II. Richmond Recreation Center
Seyed Alavi
Robert Nist, Bureau of Architecture
Final approval of Seyed Alavi's integrated public art concept.

III. 700 Pennsylvania Avenue
Tonia Macneil, Robert Catalusci
Presentation.
Motion to approve conceptual design for 700 Pennsylvania Avenue Muni Facility.

IV. 9-1-1 Emergency Dispatch Center
Tonia Macneil, Cheryl Riley
Presentation

Motion to approve design development of art work for the south wall of the 911 Center.

Motion to approve design development of artwork by Clifford Rainey.

V. Collections
Debra Lehane

a. Proposed Gift to the Collection: Presentation of proposed gift of Herb Caen Way.

City and County of San Francisco

b. Report on meeting for Pioneer Monument Plaque Text Discussion and possible submission of revised text.

c. Motion to approve design for barrier by Art Effects for Pomodoro sculpture, San Francisco International Airport.

d. Progress report on Bufano "Peace" sculpture installation.

e. Report on conservator's findings for artwork in Old Main Library/Asian Art Museum and on negotiations with Asian Art Museum.

VI. Market Street Art in Transit
Eleanor Beaton
Motion to approve selection panel recommendations for Market Street Art in Transit Cycle 5

VII. Gallery
Rupert Jenkins
Update on status of 155 and 165 Grove Street.

VIII. Mental Health Facility
Susan Pontious
Motion to approve purchase of "Do Not Disturb" and "Just Tryin' to Make It" charcoal on paper by Ben Hazard for $2,250 each for the Skilled Mental Health Nursing Facility.

IX. Staff Reports
Gallery
Market Street Art in Transit
Muni Key Stops
Skateboarding

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AUG 1996

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
PS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

AGENDA
VISUAL ARTS SPECIAL COMMITTEE MEETING
Wednesday, August 14, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

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I. Consent Calender

A. Motion to pay James Bernstein up to $2500 for conservation consulting services for artworks proposed for SFIA.

B. Motion to approve payment of up to $6,000 to Banyan Transport for transportation of Marcia Donohue sculptures for new Chinatown Park.

C. Motion to accept into collection "Playland Revisited," artwork for Muni's Ocean Beach Terminal, by Ray Beldner.

D. Motion to modify conservation contract with Genevieve Baird by extending the contract date to December 31, 1997.

E. Motion to rescind former Resolution No. 0205-96-159 authorizing payment of $13,000 for Jeff Brown's consultancy services on the implementation of Endangered Garden at the Sunnydale Pump Station.

F. Motion to authorize Director of Cultural Affairs to enter into agreement with Jeff Brown to provide on site consulting services during construction and implementation of Endangered Garden at the Sunnydale Pump Station for a total fee of $25,000.

G. Motion to approve payment of $2000 to Julie Saelstrom for consultancy services relative to terrazzo color selection for artwork on 4th floor of Civic Center Courthouse.

City and County of San Francisco

II. Airport

A. Motion to approve bid of $270,000 from General Contractor for the S.F. International Airport Terminal to fabricate and install Lewis deSoto's terrazzo floor design.

B. Report on entryway project.

C. Motion to approve $5,000 conceptual design fee for Ned Kahn to develop art enrichment proposal for the ART/BART station.

D. Motion to approve art plan for rental car facility building.

E. Motion to authorize the Director of Cultural Affairs to enter into an Agreement for up to $500,000 with James Carpenter Design Assoc. to fabricate and transport the steel attachment tangs and frames for his sculptural light reflectors.

III. Watershed Exhibition
Tonia Macneil
Motion to approve Art Commission co-sponsorship and staff administration of an exhibition of poetry, art and history on the subject of Watershed, for a budget not to exceed $10,000.

IV. 9-1-1 Emergency Center
Tonia Macneil, Clifford Rainey

A. Presentation and request for approval of Clifford Rainey's final proposal and budget for artwork in the new 9-1-1 Emergency Dispatch Center.

B. Presentation of final report from the community art workshops, and request for approval of program for continued involvement of community youth in fabrication of the artwork.

V. Gallery
Rupert Jenkins

Motion to approve the following exhibitions:
Mary Ellen Pleasant: Mother of Civil Rights, curated by Susheel Bibbs, plus photography archive exhibition curated by Rupert Jenkins;
Collaboration with the San Francisco Arts Education Project (Emily Keeler, Richard Olsen)
Three Miles Per Hour, group show curated by Carlos Loarca;
Group show in conjunction with the 25th Anniversary of the Street Artist Program

VI. Aids Memorial Grove National Design Competition
Cary Enright, Executive Director, Aids Memorial Grove
Discussion and possible recommendation.

VII. Collections
Debra Lehane
Proposed gift to collection: Presentation of proposed gift for Herb Caen Way

VIII. Mid Embarcadero
Eleanor Beaton
Progress report and presentation of conceptual designs by Bill Maxwell and Buster Simpson

IX. 700 Pennsylvania Street
Tonia Macneil, Robert Catalusci
Presentation and request for approval of Robert Catalusci's conceptual design of artwork and related architectural treatments for the 700 Pennsylvania Street Muni Facility.

X. Jackson Park Playground
Tonia Macneil
Presentation and request for approval of conceptual proposal and project budget by Joshua Sarantitis for artwork and related work with children to be located in the play area at Jackson Park.

XI. Moscone Center Projects
Jill Manton, Tonia Macneil

A. Moscone Center/Howard Street
Staff Report. Request for action on next phase of project.

B. Moscone Center Expansion
Staff Report. Presentation of final guidelines and request for approval of additional member of the Selection Panel. Regina Monitor

XII. Staff Reports
General Hospital Parking Garage
Fire Stations 24 and 44
Market Street Art in Transit
Muni Key Stops
Skateboarding
Civic Center Courthouse

XIII. Adjournment

- need final payment on Sonia Mayor
- also Fire Stations #24 #49

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SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART
STREET ARTISTS LICENSES
SUITE 70
415.252.2581

AGENDA
VISUAL ARTS SPECIAL COMMITTEE MEETING
Wednesday, August 14, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

I. Consent Calender

A. Motion to pay James Bernstein up to $2500 for conservation consulting services for artworks proposed for SFIA.

B. Motion to approve payment of up to $6,000 to Banyan Transport for transportation of Marcia Donohue sculptures for new Chinatown Park.

C. Motion to accept into collection "Playland Revisited," artwork for Muni's Ocean Beach Terminal, by Ray Beldner.

D. Motion to modify conservation contract with Genevieve Baird by extending the contract date to December 31, 1997.

E. Motion to rescind former Resolution No. 0205-96-159 authorizing payment of $13,000 for Jeff Brown's consultancy services on the implementation of Endangered Garden at the Sunnydale Pump Station.

F. Motion to authorize Director of Cultural Affairs to enter into agreement with Jeff Brown to provide on site consulting services during construction and implementation of Endangered Garden at the Sunnydale Pump Station for a total fee of $25,000.

G. Motion to approve payment of $2000 to Julie Saelstrom for consultancy services relative to terrazzo color selection for artwork on 4th floor of Civic Center Courthouse.

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II. Airport

A. Motion to approve bid of $270,000 from General Contractor for the S.F. International Airport Terminal to fabricate and install Lewis deSoto's terrazzo floor design.

B. Report on entryway project.

C. Motion to approve $5,000 conceptual design fee for Ned Kahn to develop art enrichment proposal for the ART/BART station.

D. Motion to approve art plan for rental car facility building.

E. Motion to authorize the Director of Cultural Affairs to enter into an Agreement for up to $500,000 with James Carpenter Design Assoc. to fabricate and transport the steel attachment tangs and frames for his sculptural light reflectors.

III. Watershed Exhibition
Tonia Macneil
Motion to approve Art Commission co-sponsorship and staff administration of an exhibition of poetry, art and history on the subject of Watershed, for a budget not to exceed $10,000.

IV. 9-1-1 Emergency Center
Tonia Macneil, Clifford Rainey

A. Presentation and request for approval of Clifford Rainey's final proposal and budget for artwork in the new 9-1-1 Emergency Dispatch Center.

B. Presentation of final report from the community art workshops, and request for approval of program for continued involvement of community youth in fabrication of the artwork.

V. Gallery
Rupert Jenkins

Motion to approve the following exhibitions:
Mary Ellen Pleasant: Mother for Civil Rights, curated by Susheel Bibbs, plus photography archive exhibition curated by Rupert Jenkins;
Collaboration with the San Francisco Arts Education Project (Emily Keeler, Richard Olsen)
Three Miles Per Hour, group show curated by Carlos Loarca;
Group show in conjunction with the 25th Anniversary of the Street Artist Program

VI. Collections
Debra Lehane
Proposed gift to collection: Presentation of proposed gift for Herb Caen Way

VII. Mid Embarcadero
Eleanor Beaton
Progress report and presentation of conceptual designs by Bill Maxwell and Buster Simpson

VIII. 700 Pennsylvania Street
Tonia Macneil, Robert Catalusci
Presentation and request for approval of Robert Catalusci's conceptual design of artwork and related architectural treatments for the 700 Pennsylvania Street Muni Facility.

IX. Jackson Park Playground
Tonia Macneil
Presentation and request for approval of conceptual proposal and project budget by Joshua Sarantitis for artwork and related work with children to be located in the play area at Jackson Park.

X. Moscone Center Projects
Jill Manton, Tonia Macneil

A. Moscone Center/Howard Street
Staff Report. Request for action on next phase of project.

B. Moscone Center Expansion
Staff Report. Presentation of final guidelines and request for approval of additional member of the Selection Panel.

XI. Staff Reports
General Hospital Parking Garage
Fire Stations 24 and 44
Market Street Art in Transit
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XII. Adjournment

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VISUAL ARTS COMMITTEE MEETING
Wednesday, August 14, 1996
3:00 P.M.

Due to a lack of quorum, the meeting was held for informational purposes only.

Commissioners present:
Armando Rascon, Chair
William Meyer

Staff Present:
Eleanor Beaton
Susan Pontious
Debra Lehane
Tonia Macneil
Rupert Jenkins

I. Staff Reports

A. General Hospital Parking Garage

Dedication of the new General Hospital Parking Garage has been delayed indefinitely. Commissioners will be informed as soon as a new date is set.

B. Fire Stations 24 and 44

Jaap Bongers has completed installation of his artwork on Fire Station #24. Installation of Elizabeth Saltos' sculpture on Fire Station #44 is expected in mid-to-late September. Tonia Macneil asked that the following motion be made at the full Commission meeting in September:

1. Motion to approve final payment to Jaap Bongers for installation of artwork at Fire Station #24 and completion of work on Contract #2830027.

2. Motion to accept artwork by Jacob Bongers located at Fire Station #24 into the collection of the City and County of San Francisco.

II. Airport

Susan Pontious requested that the following motions be on the agenda for the full commission meeting in September:

A. Motion to approve the General Contractor for the SFIA International Terminal's bid of $270,000 to fabricate and install Lewis deSoto's terrazzo floor design.

B. Motion to approve payment of $1,000 honorarium to Ned Kahn for preliminary work on a proposal for the ART/BART Station at SFIA.

III. Watershed Exhibit

Tonia Macneil presented a proposal for an exhibit on the subject of Watershed tentatively scheduled to take place at the San Francisco Public Library in April through June of 1997.

It is proposed that the project will be sponsored by the Public Utilities Commission, Arts Commission, and Public Library, in conjunction with "River of Words", a national children's art and poetry competition organized by the International Rivers Network. The Arts Commission would act as project cooordinator for the event. The tentative budget for the exhibit is $10,000.

The following motion was requested for the September Commission meeting:

Motion to approve Arts Commission sponsorship and administration of an exhibit on the subject of Watershed, in collaboration in conjunction with "River of Words", a national children's art and poetry competition.

IV. Jackson Park Playground
Tonia Macneil presented Joshua Sarantitis' conceptual design for artwork for the Jackson Playground children's area. She requested that the following motion be made at the September Commission meeting to approve the concept:

Motion to approve the Joshua Sarantitis' conceptual design for artwork at the Jackson Playground for a budget not to exceed $6,000.

V. Moscone Convention Center

A. Moscone Center/Howard Street

Artist R.M. Fischer is completing work on a proposal to locate an artwork at a site on Howard Street. The appropriate site for the artwork will be finalized once we have received his rendering.

B. Moscone Center Expansion

Tonia Macneil presented the "Request for Proposals" for artists to create artworks for the new facility, and explained the different types of projects which are envisioned. Suggestions were requested for an additional member of the selection panel, and the commissioners suggested Regina Mouton.

Motion to approve Regina Mouton as a member of the Selection Panel for the Moscone Center Expansion public art program.

VI. Aids Memorial Grove National design Competition
Cary Enright, Executive Director of the Aids Memorial Grove, presented an overview of plans for a design competition, and initiated discussion about how the Art Commission might cooperate with the Aids memorial Grove on the competition process.

VII. Presentation of proposed gift for Herb Caen Way
Robbie Robins presented a sculpture maquette for an artwork designed by him in cololaboration with Lou Pierson in honor of Herb Caen, for Herb Caen Way, which is a proposed gift to the City. The Artists will return to the Committee next month when there is a quorum.

Submitted,

Curatorial Staff

SEP 1996

SAN FRANCISCO ART COMMISSION

PROGRAMS
Civic Art Collection
Civic Design Review
Community Arts & Education
Cultural Equity Grants
Gallery
POPS Symphony Concerts
Public Art

Street Artists Licenses
Suite 70
415.252.2581

AGENDA
VISUAL ARTS SPECIAL COMMITTEE MEETING
Wednesday, September 18, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

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I. Consent Calender

A. Motion to accept into the Civic Art Collection, Alice Aycock's "*Functional and Fantasy Stair*", 1996, a large scale sculpture and functional spiral staircase in aluminum, painted steel, plaster, and rubber flooring, installed in the periodical reading room of the Main Library.

B. Motion to accept into the Civic Art Collection, Alice Aycock's "*Cyclone Fragment*", 1996, a large scale suspended sculpture out of aluminum, installed in the Main Library.

C. Motion to approve final payment to Ayc Ltd. (Alice Aycock) on Contract #2840006 for fabrication and installation of "*Functional and Fantasy Stair*" and "*Cyclone Fragment*".

D. Motion to approve Richard Armstrong's proposed design for Market Street Art in Transit poster series.

E. Motion to approve final payment to Elizabeth Saltos for completion of all work on contract #2830027 and installation of art work at Fire Station #44.

F. Motion to accept into the Civic Art Collection the art work by Elizabeth Saltos located Fire Station #44, 1298 Grand Ave., San Francisco.

G. Motion to approve the proposed wrapping of city monuments by the San Francisco Art Institute Artists Committee with a black ribbon as part of the observance of Day Without Art December 1, 1996.

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H. Motion to approve the loan of Richard Diebenkorn *Still Life with Letter*, 1961, oil on canvas to an exhibition being organized by the Whitney Museum of American Art titled *Richard Diebenkorn* (Sept 25, 1997-January 11, 1998) with an exhibition itinerary to the Phillips Collection, Washington DC (May-August 1998) and the San Francisco Museum of Modern Art (Sept. 24, 1998 - January 3, 1999).

I. Motion to authorize the Director of Cultural Affairs to pay Thomas Swann Signs the amount of $1750 for replacement of two Gold Mountain Podium plaques due to vandalism.

II. Airport
Susan Pontious

A. Motion to authorize the Director of Cultural Affairs to enter into contract with Tim Collins and Reiko Goto Collins for $12,000 to design an artwork for the west facade of the Aviation Archive and Museum at San Francisco International Airport.

B. Review and approval of proposed design modification to Su-Chen Hung's glass "welcome" panels.

C. Review and approval of Ann Preston's terrazzo rosette proposed for Concourse A.

III. 9-1-1 Center
Tonia Macneil, Sonia Manjon

A. Final report on summer art workshops.
B. Report on status of artwork design by Cheryl Riley and Clifford Rainey.
C. Review of final designs.
D. Motion to approve final artwork design by Cheryl Riley and Clifford Rainey for 9-1-1 Center.
E. Motion to approve final payment to Sonia Manjon for completion of work as coordinator of summer art workshops.

IV. 700 Pennsylvania Ave.
Tonia Macneil, Robert Catalusci

A. Presentation of design.
B. Motion to approve design development of artwork by Robert Catalusci for the 700 Pennsylvania Muni facility.

V. Jackson Playground
Tonia Macneil, John Thomas, Josh Sarantitis
Review of final design of artwork.

VI. Preliminary Design for Mid-Embarcadero Public Art Program
Jill Manton

A. Promenade Ribbon
B. Historic and Interpretive Signage
C. Buster Simpson's Proposal for Foot Sculpture—
D. Bill Maxwell's China Sky—
E. Motion to approve preliminary design for all four projects.
F. Motion to authorize contract with Failure Analysis Associates for consultation services relative to the Promenade Ribbon, amount to be determined at Committee meeting.

VII. Gallery
Rupert Jenkins

A. Report
B. Art in City Hall Project
C. Presentation of exhibition proposals

VIII. Jose Coronado Playground
Tonia Macneil

A. Review of final design
B. Motion to approve final design of artwork by Fresco for Jose Coronado Playground

IX. Civic Center Court House - 4th Floor Family Court Area
Jill Manton

A. Presentation of Ann Preston's Final Design
B. Motion to authorize Ann Preston to proceed with fabrication of process for artwork for Civic Center Court House, 4th floor Family Court area.

X. Collections
Debra Lehane
Discussion of proposed sculpture gift from donor Roy Maloney to Herb Caen Way by sculptors Robbie Robbins and Lou Pearson.

XI. Staff Reports
Market Street Art in Transit
Muni Key Stops
Skateboarding
Collections
Fire Station #24
Moscone Convention Center

XII. Adjournment

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SAN FRANCISCO ART COMMISSION

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GALLERY
OPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

MINUTES
VISUAL ARTS COMMITTEE MEETING
Wednesday, Sept. 18, 1996

Commissioners Present:
Stanlee Gatti
Andrew Lisac
William Meyer
Armando Rascon

Staff Present:
Jill Manton
Tonia Macneil
Susan Pontious
Rupert Jenkins
Debra Lehane
Nancy Gonchar
Richard Newirth, Director

The meeting was called to order at 3:00 p.m.

I. Consent Calendar

A. Motion to accept into Civic Art Collection, Alice Aycock's "*Functional and Fantasy Stair*," 1996, a large scale sculpture and functional spiral staircase in aluminum, painted steel, plaster, and rubber flooring, installed in the periodical reading room of the Main Library.

B. Motion to accept into the Civic Art Collection, Alice Aycock's "*Cyclone Fragment*," 1996, a large scale suspended sculpture out of aluminum, installed in the Main Library.

C. Motion to approve final payment to Ayc Ltd. (Alice Aycock) on Contract #2840006 for fabrication and installation of "*Functional and Fantasy Stair*" and "*Cyclone Fragment*."

D. Motion to approve Richard Armstrong's proposed design for Market Street Art in Transit poster series.

E. Motion to approve final payment to Elizabeth Saltos for completion of all work on contract #2830027 and installation of art work at Fire Station #44.

F. Motion to accept into the Civic Art Collection the art work by Elizabeth Saltos located at Fire Station #44, 1298 Grand Ave., San Francisco.

G. Motion to approve the proposed wrapping of city monuments by the San Francisco Art Institute Artists Committee with a black ribbon as part of the observance of Day Without Art December 1, 1996.

H. Motion to approve the loan of Richard Diebenkorn *Still Life with Letter*, 1961, oil on canvas to an

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exhibition being organized by the Whitney Museum of American Art titled *Richard Diebenkorn* (Sept. 25, 1997 - Jan. 11, 1998) with an exhibition itinerary to the Phillips Collection, Washington, D.C. (May-Aug. 1998) and the San Francisco Museum of Modern Art (Sept. 24, 1998 - Jan. 3, 1999).

I. Motion to authorize the Director of Cultural Affairs to pay Thomas Swann Signs the amount of $1750 for replacement of two Gold Mountain Podium plaques due to vandalism.

Motion to approve Consent Calendar.

MOTION: Commissioner Lisac
SECOND: Commissioner Gatti
VOTE: Unanimous

II. Airport

Susan Pontious briefly reviewed the status of location and fees for Tim Collins and Reiko Goto Collins. Tim Collins and Reiko Goto Collins were originally selected for Concourse B which due to delays has resulted in a decision by the Art Commission to find an alternate location in the Aviation Archive and Museum. The contract would provide for a final design proposal; $6,000 fees, $6,000 expenses (exclusive of engineering).

Motion to authorize the Director of Cultural Affairs to enter into contract with Tim Collins and Reiko Goto Collins for $12,000 to design an artwork for the west facade of the Aviation Archive and Museum at San Francisco International Airport.

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

Discussion for review and approval of proposed design modification to Su-Chen Hung's glass "welcome" panels was postponed until October.

Ms. Pontious described Ann Preston's terrazzo design in Concourse A. Ms. Preston is creating a dome which has crystalline forms based on mathematical formulas developed by English mathematician Arthur Penrose. Underneath the dome, she would like to do a graphic representation. The architect, Harry Overstreet, has reservations about the design, stating that it resembles a Star of David or an Islamic symbol. Ms. Pontious thinks the design is purely geometric and noted that no one else has voiced similar apprehensions.

Motion to approve Ann Preston's terrazzo rosette proposed for Concourse A.

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

III. 9-1-1 Center

Tonia Macneil presented the final report on the summer art workshops. Sonia Manjon, a former staff member at the Art Commission, oversaw the workshops which were successfully attended by over 90 children with the help of nine interns. Ms. Macneil distributed the report and guidelines to the commissioners which outlined the process undertaken. The goal of the workshops was to create public artwork for the 9-1-1 Center, allowing for a tangible means of public input. Although the children were originally supposed to fabricate the artwork, the materials have since been changed, which have precluded the integration of the artwork created in the workshop. One of the other goals was to make the 9-1-1 Center less intrusive on the community, instead, creating a sense of community ownership.

In Ms. Manjon's written proposal, she describes the interns' process of working with the public. Ms. Macneil hopes to use this project as a prototype for community involvement in future projects. Commissioner Gatti expressed his approval of this project report and Commissioner Rascon thought the report would be very useful to outside sources. Director Newirth commended Ms. Macneil for the overall success of the project, describing it as a "watershed" for future projects incorporating public input into the design of public artwork. Ms. Macneil noted that in similar future projects, parental signatures will be obtained in order to release the children's artwork. She requested approval for final payment to Sonia Manjon pending completion of the final report.

Motion to approve final artwork design by Cheryl Riley for 9-1-1 Center

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

Motion to approve final payment to Sonia Manjon for completion of work as coordinator of summer art workshops.

MOTION: Commissioner Lisac
SECOND: Commissioner Gatti

VOTE: Unanimous

IV. 700 Pennsylvania Ave.

Ms. Macneil introduced the designer Robert Catalusci and described the site as a building on Pennsylvania and 22nd Street across from the 22nd Street Caltrain station, next to the freeway in an industrial area. Mr. Catalusci spent over a year conceptualizing and developing the surface and art elements with the city's architects with the hope of turning this building into a landmark. One main consideration in Mr. Catalusci's design was the opening up of areas with light through the use of inverted pyramidal skylights. His design will incorporate integral sculptures in the gate and fence areas, as well as on the building facade. The color scheme of silver, red and black he proposes is consistent with the color scheme of the new Muni trains. Commissioner Meyer related his concern, as an architect, that the architects' artistic license may have been infringed upon. Ms. Macneil and Ms. Manton replied that Mr. Catalusci had developed an excellent rapport with the city's architects in house and had obtained consent at the project on site for the artist to work in this capacity. Commissioner Gatti expressed his concern over the proposed color scheme if the Muni trains' colors did not change. Mr. Catalusci stated that he still would feel strongly about the color as it would uplift the area and provide a pleasant contrast to the background environment. The commissioners stated their enthusiasm for the design and concept.

Motion to approve design development of artwork by Robert Catalusci for the 700 Pennsylvania Muni facility, pending further discussion of color scheme by the Civic Design Committee.

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

V. Jackson Playground

Review of final design of artwork is on hold until the final design is completed per Ms. Macneil.

VI. Preliminary Design for Mid-Embarcadero Public Art Program

Jill Manton presented the preliminary layout for the Interpretive Signage Project, as well as for the Promenade Ribbon in the Mid-Embarcadero area. Ms. Manton reported that the Promenade Ribbon Project received a high ranking as the best of ISTEA, awarded by the Department of Transportation and the California Transportation Commission. More than fifty percent of

its funding will be offset by grant monies. According to a Port directive, the ribbon must be flush with the sidewalk, due to the attractiveness of raised elements to skateboarders, and the need for sidewalk space due to the large volume of foot traffic in this area. This requirement poses technical problems because the raised elements serve as the housing for the illuminators which power the fiber optic system. Ms. Manton is investigating the possibility of discreetly integrating the illuminators into bulkhead buildings.

Director Newirth addressed the problem of seepage in the South Embarcadero and the need for failure analysis. Ms. Manton related that seepage through the concrete underneath the glass blocks has contributed to mold growth, obscuring the fiber optic illumination. Commissioner Gatti asked about variations in lamp color. Ms. Manton replied that adjustment was obtained by changing the illuminator dial.

Ms. Manton reported that the Turnbull Seatwall is being removed because of its poor condition and will be replaced with the Promenade Ribbon. Ms. Manton will obtain more bids for failure analysis consultation services relative to the Promenade Ribbon.

One other concern Ms. Manton related was that the ribbon is not shown on the Embarcadero model for the public. She said the public and Civic Design Committee should be informed about the omission. Commissioner Lisac concurred that the ribbon should appear on the model. Director Newirth commended Ms. Manton for her outstanding effort in obtaining such a large amount of funding singlehandedly. Commissioner Rascon personally acknowledged Ms. Manton's fine work with this experimental project and her responsiveness to the diverse needs of the public. Commissioner Lisac thought this project would be an outstanding example to present before Congress.

Ms. Manton described the Historic and Interpretive Signage Project which has been completed in the South and North, and is currently being installed along the King Street corridor. She related that the Mid-Embarcadero layout is still in a preliminary, conceptual stage. The artist is working with a historian and is open to suggestions from the commissioners for additional themes or historical content. Ms. Manton hopes to incorporate some of the archaelogical artifacts that were unearthed during the construction of the underground tunnel which will extend Muni Metro from Market Street along the South Embarcadero. The podiums may be eliminated due to accessibility concerns for the disabled and the sight-impaired. Ms. Manton is working with a disabled access coordinator at the Department of Public Works. If podiums are removed, the project artist will develop a

new element which would be brought before the committee for approval.

Buster Simpson's multi-faceted proposal was presented next, which is to be placed on the Embarcadero promenade. The primary component of the artist's proposal will be a large sculpture of a foot. Ms. Manton further described the other projects proposed which include a water feature/lily pond at the rear of the Embarcadero Vaillancourt Fountana, which would contain indigenous plants and a sculptural ramp over the water which would provide access to the sculpture, replacing the rusting stairway. Commissioner Rascon felt that this was a dynamic proposal with many possibilities for collaboration. There was discussion regarding the budget and other components of the artist's proposal, such as the proposed relocation of King Carlos and De Anza statues to the foot of Market Street, and about a granite plaque to commemorate the origin of the Bull and Bear Market. Commissioner Gatti requested further consideration of alternate sites for this work, perhaps on the landside at the foot of Embarcadero. Ms. Manton replied that restriction of funding sources for the Roadway Improvements preclude placing the foot on the landside. Commissioner Lisac suggested moving it closer to the seawall or the Ferry Building. Ms. Manton replied that the Port has final jurisdiction over artwork on port property. All of the commissioners expressed concerns over the appropriate location of the work, as its uniqueness necessitates a niche which will highlight it.

Ms. Manton moved on to a discussion of Bill Maxwell's China Sky, highlighting the location at the foot of Market Street and describing it as a nautilus-shaped structure with a descending circular ramp, which contains built-in seating. Ms. Manton described Maxwell's work as a water feature which will contain images made of light, bringing color and magic to the Embarcadero. Ms. Manton is working with Mr. Maxwell to develop a budget. One serious concern is that the City has not yet identified funds to provide for open space improvements, of which this would be a part.

Commissioner Lisac expressed concern about pedestrian congestion, safety and litter in a location which would serve as a large public gathering space. Ms. Manton said these and other technical issues will be studied with the architects. A fine mesh screen or glass wall was suggested to counter litter and safety problems. Ms. Manton will attempt to obtain funding for maintenance from adjacent properties, One Market Plaza and the Hyatt. Commissioner Rascon liked the deliberate, non-sectarian imagery of the work.

Motion to approve preliminary design for all projects

Promenade Ribbon
MOTION: Commissioner Gatti
SECOND: Commissioner Rascon
VOTE: Unanimous

Historic and Interpretive Signage - pending discussion with the Department of Public Works regarding the podiums.
MOTION: Commissioner Lisac
SECOND: Commissioner Gatti
VOTE: Unanimous

Buster Simpson's Foot Sculpture - pending further discussion of siting specifications.
MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

Bill Maxwell's China Sky - pending further discussion of drainpipe issues as expressed by Commissioner Lisac.
MOTION: Commissioner Gatti
SECOND: Commissioner Rascon
VOTE: Unanimous

Commissioner Rascon stated that he would be willing to assist Ms. Manton on the provisos by visiting sites.

VII. Gallery

Rupert Jenkins reported that Supervisor Yaki's office passed a resolution that the Art Commission put together a youth exhibition for the Youth Summit which he has been working on for the past week or so. Mr. Jenkins passed out a list of thirteen participants to the commissioners. The show will be opening October 3rd. Mr. Jenkins is in the process of discussing with Yaki's office who will be handling the reception. He hopes to piggyback the two receptions - one for the Arts Project and one for the *Veiled Memories* exhibition on the same evening. He is sending another letter from Commissioner Gatti to the City Hall offices reiterating the need to work through the Commission regarding exhibitions at City Hall because it has been difficult to coordinate such exhibitions on such short notice.

Mr. Jenkins passed out an outline detailing two proposed exhibitions for next year. The first proposal was for a site-specific sculptural exhibition to be curated by Carlos Loarca (SOMAR), showcasing work by four artists, which has been shown in various Bay Area locations, entitled "*Three Miles Per Hour*". The theme relates to slowing down to consider time, nature, the landscape, the environment, and one's own pace. Slides

by the proposed artists were shown: Robert Ortbal's tin can sculpture installation, to be installed in the gallery window and another at the gallery entrance; Annette Tosti's paper and wire constructions; Cynthia Lenssen's installation of paper hangings; and Betsy Miller-Kusz's "portals" that will be located at the entrance to the rear gallery. Mr. Jenkins proposed this exhibit for May/June, 1997.

The second exhibit Mr. Jenkins proposed was by the San Francisco Arts Education Project, directed by Emily Keeler, a former commissioner, who has worked a great deal with curating youth art exhibitions. Mr. Jenkins stated that an impressive exhibition was shown at the Rena Bransten Gallery last year. There was also a large exhibition at the Museum of Modern Art (MOMA) consisting of ten thousand bricks made by children around the country. Mr. Jenkins proposed hosting an exhibition entitled *"Dreams and Nightmares"*, dealing with waking/sleeping, good/bad, light/dark dichotomies, to be exhibited in April/May of 1997.

Commissioner Rascon noted that Carlos Loarca has been associated with the SOMAR Cultural Center for more than a decade and expressed his enthusiasm for having him curate an exhibition.

Motion to approve exhibition proposals

MOTION: Commissioner Lisac
SECOND: Commissioner Rascon
VOTE: Unanimous

VIII. Jose Coronado Playground

Tonia Macneil reviewed the final design for the building facade which had been changed from a previous proposal made several months prior by artists, Ray Patlan and Eduardo Pineda for the building. Originally, they had proposed using an image of a ballplayer. They have been working with the Civic Design Committee to try to more effectively integrate the artwork into the building design. Their current proposal is to use an image of a dog, integrating an endangered species theme. There will still be a band of tile over the door which will depict two condors. Their preference now is to simplify imagery and tone down the color scheme by alternating plain tile and spraypainted images. The artists prefer a plain monochrome background, but the Civic Design Committee preferred a brightly colored background more appropriate to the children's play area matching with play equipment. Commissioner Gatti asked why bright colors are necessary. Commissioner Rascon liked that the endangered species theme provided an appropriate, strong context with its cultural ties to the children who will be playing on the playground. Commissioner

Gatti preferred the monochromatic style and requested that the minutes from the Civic Design Committee be checked regarding the approved colors of the playground equipment, whether they were primary colors or a hunter/forest green to go with the background. Nancy Gonchar stated that she would check the minutes.

Motion to approve final design of artwork by Fresco for Jose Coronado Playground, pending further discussion of playground equipment colors.

MOTION: Commissioner Meyer
SECOND: Commissioner Gatti
VOTE: Unanimous

IX. Civic Center Court House - 4th Floor Family Court Area

Ms. Manton presented Ann Preston's final design for the zinc/fiberglass panels, stainless steel floor insets, bronze sculpture and glass/limestone fountain. She explained to the Commissioners that some of the Judges raised concerns about the definition of body parts on the banding that will serve as the trim for the zinc panels. Ms. Manton informed the Committee that the artist, Ann Preston has agreed to make adjustments in the representation of the figure which will flatten and diminish the curves represented. The Commissioners voted to approve the project's final design. Although they did not agree with the perception of the Judges, they agreed to allow the artist to make minor adjustments to address the concern stated above.

Motion to authorize Ann Preston to proceed with fabrication of process for artwork for Civic Center Court House, 4th Floor Family Court area.

MOTION: Commissioner Meyer
SECOND: Commissioner Lisac
VOTE: Unanimous

X. Collections

Debra Lehane introduced the sculptor Robbie Robbins, who with Lou Pearson, has been working on a sculpture entitled "*Sail Skyward*", that Roy Maloney wishes to donate to the city for proposed installation at Pier 7 on Herb Caen Way. Ms. Lehane related that Mr. Robbins had attended the last committee meeting which due to a lack of quorom necessitated his return today. Mr. Robbins said that the donor wished to donate to the city because he has been a long-time resident and for reasons outlined in his letter. The artists have been developing the sculptural theme for many years. It is a simple, curvilinear design composed of mirror polish stainless steel with a textured finish. Mr. Robbins presented his maquette and described the imagery as an abstract evocation of a

sailboat. Mr. Robbins had reviewed the Pier 7 site with a staff person from the Port for the Port Authority's comments.

Commissioner Rascon opened up discussion. Commissioner Lisac expressed concerns about the pedestal and skateboarding, saying that the corners and slope of the black granite based needed to be protected. Commissioner Rascon asked Ms. Manton for her input due to her familiarity with the Waterfront location. Ms. Manton remarked that there were a great deal of projects going on in the proposed area and that the proposed placement of the work behind a public toilet was unusual. She reiterated Commissioner Lisac's concern regarding skateboarding on the piece, as the area is notorious for skateboarding. She also questioned the proportionality between the base and the sculpture. Commissioner Rascon questioned the premise of accepting gifts to the Embarcadero area because of ongoing development and the acceptance of gifts in general. Commissioner Gatti said that donations should be accepted due to the generosity of donors, but that conditions such as locations should not be attached. Mr. Robbins replied that the donor would probably leave it up to the Commission to determine the most appropriate site.

There was discussion regarding the location, mounting/engineering and maintenance costs of gifts. Ms. Lehane indicated that the Commission's gift policy requires that donors set up endowments to cover such costs. Director Newirth concurred with Ms. Lehane and emphasized the complexity of the Embarcadero property due to multiple decision makers' jurisdictions. Ms. Lehane said that she would look at the City's General Plan for underrepresented areas of the city as possible sites. Mr. Robbins asked if the donor had any input into location. Director Newirth interjected that he believed that gifts over $5,000 must go to the Board of Supervisors for approval.

Motion to approve acceptance of "*Sail Skyward*" from donor Roy Maloney, pending further discussion of location, endowment, and further research.
MOTION: Commissioner Gatti
SECOND: Commissioner Lisac
VOTE: Unanimous

XI. *Staff Reports*
Moscone Convention Center

Tonia MacNeil and Jill Manton presented Ron Fischer's preliminary proposal for a sculpture which is proposed for the roof of the Esplanade Ballroom. The Commissioners did not believe that this particular proposal could be accepted as designed and directed

staff to communicate several points to the artist to be re-considered in the further revision and development of the concept. They wanted the artist to re-consider the height of the sculpture and to try to develop a relationship with the architecture of the building. They supported he use of light in the sculpture and liked the roof top location, however they also encouraged the artist to think about a symbolic or meaningful relationship to San Francisco, something that would imbue the sculpture with landmark status. No vote was taken.

XII. The meeting was adjourned at 6:00 p.m.

SAN FRANCISCO ART COMMISSION

PROGRAMS
CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

MINUTES
VISUAL ARTS COMMITTEE MEETING
Wednesday, Sept. 18, 1996

Commissioners Present:
Stanlee Gatti
Andrew Lisac
William Meyer
Armando Rascon

Staff Present:
Jill Manton
Tonia Macneil
Susan Pontious
Rupert Jenkins
Debra Lehane
Nancy Gonchar
Richard Newirth, Director

The meeting was called to order at 3:00 p.m.

I. Consent Calendar

A. Motion to accept into Civic Art Collection, Alice Aycock's "*Functional and Fantasy Stair*," 1996, a large scale sculpture and functional spiral staircase in aluminum, painted steel, plaster, and rubber flooring, installed in the periodical reading room of the Main Library.

B. Motion to accept into the Civic Art Collection, Alice Aycock's "*Cyclone Fragment*," 1996, a large scale suspended sculpture out of aluminum, installed in the Main Library.

C. Motion to approve final payment to Ayc Ltd. (Alice Aycock) on Contract #2840006 for fabrication and installation of "*Functional and Fantasy Stair*" and "*Cyclone Fragment.*"

D. Motion to approve Richard Armstrong's proposed design for Market Street Art in Transit poster series.

E. Motion to approve final payment to Elizabeth Saltos for completion of all work on contract #2830027 and installation of art work at Fire Station #44.

F. Motion to accept into the Civic Art Collection the art work by Elizabeth Saltos located at Fire Station #44, 1298 Grand Ave., San Francisco.

G. Motion to approve the proposed wrapping of city monuments by the San Francisco Art Institute Artists Committee with a black ribbon as part of the observance of Day Without Art December 1, 1996.

H. Motion to approve the loan of Richard Diebenkorn *Still Life with Letter*, 1961, oil on canvas to an

CITY AND COUNTY OF SAN FRANCISCO

25 VAN NESS AVE. SUITE 240, SAN FRANCISCO, CA. 94102 TEL. 415.252.2590 FAX 415.252.259

exhibition being organized by the Whitney Museum of American Art titled *Richard Diebenkorn* (Sept. 25, 1997 - Jan. 11, 1998) with an exhibition itinerary to the Phillips Collection, Washington, D.C. (May-Aug. 1998) and the San Francisco Museum of Modern Art (Sept. 24, 1998 - Jan. 3, 1999).

I. Motion to authorize the Director of Cultural Affairs to pay Thomas Swann Signs the amount of $1750 for replacement of two Gold Mountain Podium plaques due to vandalism.

Motion to approve Consent Calendar.

MOTION: Commissioner Lisac
SECOND: Commissioner Gatti
VOTE: Unanimous

II. Airport

Susan Pontious briefly reviewed the status of location and fees for Tim Collins and Reiko Goto Collins. Tim Collins and Reiko Goto Collins were originally selected for Concourse B which due to delays has resulted in a decision by the Art Commission to find an alternate location in the Aviation Archive and Museum. The contract would provide for a final design proposal; $6,000 fees, $6,000 expenses (exclusive of engineering).

Motion to authorize the Director of Cultural Affairs to enter into contract with Tim Collins and Reiko Goto Collins for $12,000 to design an artwork for the west facade of the Aviation Archive and Museum at San Francisco International Airport.

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

Discussion for review and approval of proposed design modification to Su-Chen Hung's glass "welcome" panels was postponed until October.

Ms. Pontious described Ann Preston's terrazzo design in Concourse A. Ms. Preston is creating a dome which has crystalline forms based on mathematical formulas developed by English mathematician Arthur Penrose. Underneath the dome, she would like to do a graphic representation. The architect, Harry Overstreet, has reservations about the design, stating that it resembles a Star of David or an Islamic symbol. Ms. Pontious thinks the design is purely geometric and noted that no one else has voiced similar apprehensions.

Motion to approve Ann Preston's terrazzo rosette proposed for Concourse A.

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

III. 9-1-1 Center

Tonia Macneil presented the final report on the summer art workshops. Sonia Manjon, a former staff member at the Art Commission, oversaw the workshops which were successfully attended by over 90 children with the help of nine interns. Ms. Macneil distributed the report and guidelines to the commissioners which outlined the process undertaken. The goal of the workshops was to create public artwork for the 9-1-1 Center, allowing for a tangible means of public input. Although the children were originally supposed to fabricate the artwork, the materials have since been changed, which have precluded the integration of the artwork created in the workshop. One of the other goals was to make the 9-1-1 Center less intrusive on the community, instead, creating a sense of community ownership.

In Ms. Manjon's written proposal, she describes the interns' process of working with the public. Ms. Macneil hopes to use this project as a prototype for community involvement in future projects. Commissioner Gatti expressed his approval of this project report and Commissioner Rascon thought the report would be very useful to outside sources. Director Newirth commended Ms. Macneil for the overall success of the project, describing it as a "watershed" for future projects incorporating public input into the design of public artwork. Ms. Macneil noted that in similar future projects, parental signatures will be obtained in order to release the children's artwork. She requested approval for final payment to Sonia Manjon pending completion of the final report.

Motion to approve final artwork design by Cheryl Riley for 9-1-1 Center

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

Motion to approve final payment to Sonia Manjon for completion of work as coordinator of summer art workshops.

MOTION: Commissioner Lisac
SECOND: Commissioner Gatti

VOTE: Unanimous

IV. 700 Pennsylvania Ave.

Ms. Macneil introduced the designer Robert Catalusci and described the site as a building on Pennsylvania and 22nd Street across from the 22nd Street Caltrain station, next to the freeway in an industrial area. Mr. Catalusci spent over a year conceptualizing and developing the surface and art elements with the city's architects with the hope of turning this building into a landmark. One main consideration in Mr. Catalusci's design was the opening up of areas with light through the use of inverted pyramidal skylights. His design will incorporate integral sculptures in the gate and fence areas, as well as on the building facade. The color scheme of silver, red and black he proposes is consistent with the color scheme of the new Muni trains. Commissioner Meyer related his concern, as an architect, that the architects' artistic license may have been infringed upon. Ms. Macneil and Ms. Manton replied that Mr. Catalusci had developed an excellent rapport with the city's architects in house and had obtained consent at the project on site for the artist to work in this capacity. Commissioner Gatti expressed his concern over the proposed color scheme if the Muni trains' colors did not change. Mr. Catalusci stated that he still would feel strongly about the color as it would uplift the area and provide a pleasant contrast to the background environment. The commissioners stated their enthusiasm for the design and concept.

Motion to approve design development of artwork by Robert Catalusci for the 700 Pennsylvania Muni facility, pending further discussion of color scheme by the Civic Design Committee.

MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

V. Jackson Playground

Review of final design of artwork is on hold until the final design is completed per Ms. Macneil.

VI. Preliminary Design for Mid-Embarcadero Public Art Program

Jill Manton presented the preliminary layout for the Interpretive Signage Project, as well as for the Promenade Ribbon in the Mid-Embarcadero area. Ms. Manton reported that the Promenade Ribbon Project received a high ranking as the best of ISTEA, awarded by the Department of Transportation and the California Transportation Commission. More than fifty percent of

its funding will be offset by grant monies. According to a Port directive, the ribbon must be flush with the sidewalk, due to the attractiveness of raised elements to skateboarders, and the need for sidewalk space due to the large volume of foot traffic in this area. This requirement poses technical problems because the raised elements serve as the housing for the illuminators which power the fiber optic system. Ms. Manton is investigating the possibility of discreetly integrating the illuminators into bulkhead buildings.

Director Newirth addressed the problem of seepage in the South Embarcadero and the need for failure analysis. Ms. Manton related that seepage through the concrete underneath the glass blocks has contributed to mold growth, obscuring the fiber optic illumination. Commissioner Gatti asked about variations in lamp color. Ms. Manton replied that adjustment was obtained by changing the illuminator dial.

Ms. Manton reported that the Turnbull Seatwall is being removed because of its poor condition and will be replaced with the Promenade Ribbon. Ms. Manton will obtain more bids for failure analysis consultation services relative to the Promenade Ribbon.

One other concern Ms. Manton related was that the ribbon is not shown on the Embarcadero model for the public. She said the public and Civic Design Committee should be informed about the omission. Commissioner Lisac concurred that the ribbon should appear on the model. Director Newirth commended Ms. Manton for her outstanding effort in obtaining such a large amount of funding singlehandedly. Commissioner Rascon personally acknowledged Ms. Manton's fine work with this experimental project and her responsiveness to the diverse needs of the public. Commissioner Lisac thought this project would be an outstanding example to present before Congress.

Ms. Manton described the Historic and Interpretive Signage Project which has been completed in the South and North, and is currently being installed along the King Street corridor. She related that the Mid-Embarcadero layout is still in a preliminary, conceptual stage. The artist is working with a historian and is open to suggestions from the commissioners for additional themes or historical content. Ms. Manton hopes to incorporate some of the archaelogical artifacts that were unearthed during the construction of the underground tunnel which will extend Muni Metro from Market Street along the South Embarcadero. The podiums may be eliminated due to accessibility concerns for the disabled and the sight-impaired. Ms. Manton is working with a disabled access coordinator at the Department of Public Works. If podiums are removed, the project artist will develop a

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Commissioner Lisac expressed concern about pedestrian congestion, safety and litter in a location which would serve as a large public gathering space. Ms. Manton said these and other technical issues will be studied with the architects. A fine mesh screen or glass wall was suggested to counter litter and safety problems. Ms. Manton will attempt to obtain funding for maintenance from adjacent properties, One Market Plaza and the Hyatt. Commissioner Rascon liked the deliberate, non-sectarian imagery of the work.

Motion to approve preliminary design for all projects

Promenade Ribbon
MOTION: Commissioner Gatti
SECOND: Commissioner Rascon
VOTE: Unanimous

Historic and Interpretive Signage - pending discussion with the Department of Public Works regarding the podiums.
MOTION: Commissioner Lisac
SECOND: Commissioner Gatti
VOTE: Unanimous

Buster Simpson's Foot Sculpture - pending further discussion of siting specifications.
MOTION: Commissioner Rascon
SECOND: Commissioner Lisac
VOTE: Unanimous

Bill Maxwell's China Sky - pending further discussion of drainpipe issues as expressed by Commissioner Lisac.
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Commissioner Rascon stated that he would be willing to assist Ms. Manton on the provisos by visiting sites.

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Commissioner Rascon noted that Carlos Loarca has been associated with the SOMAR Cultural Center for more than a decade and expressed his enthusiasm for having him curate an exhibition.

Motion to approve exhibition proposals

MOTION: Commissioner Lisac
SECOND: Commissioner Rascon
VOTE: Unanimous

VIII. Jose Coronado Playground

Tonia Macneil reviewed the final design for the building facade which had been changed from a previous proposal made several months prior by artists, Ray Patlan and Eduardo Pineda for the building. Originally, they had proposed using an image of a ballplayer. They have been working with the Civic Design Committee to try to more effectively integrate the artwork into the building design. Their current proposal is to use an image of a dog, integrating an endangered species theme. There will still be a band of tile over the door which will depict two condors. Their preference now is to simplify imagery and tone down the color scheme by alternating plain tile and spraypainted images. The artists prefer a plain monochrome background, but the Civic Design Committee preferred a brightly colored background more appropriate to the children's play area matching with play equipment. Commissioner Gatti asked why bright colors are necessary. Commissioner Rascon liked that the endangered species theme provided an appropriate, strong context with its cultural ties to the children who will be playing on the playground. Commissioner

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Motion to approve final design of artwork by Fresco for Jose Coronado Playground, pending further discussion of playground equipment colors.
MOTION: Commissioner Meyer
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VOTE: Unanimous

IX. Civic Center Court House - 4th Floor Family Court Area

Ms. Manton presented Ann Preston's final design for the zinc/fiberglass panels, stainless steel floor insets, bronze sculpture and glass/limestone fountain. She explained to the Commissioners that some of the Judges raised concerns about the definition of body parts on the banding that will serve as the trim for the zinc panels. Ms. Manton informed the Committee that the artist, Ann Preston has agreed to make adjustments in the representation of the figure which will flatten and diminish the curves represented. The Commissioners voted to approve the project's final design. Although they did not agree with the perception of the Judges, they agreed to allow the artist to make minor adjustments to address the concern stated above.

Motion to authorize Ann Preston to proceed with fabrication of process for artwork for Civic Center Court House, 4th Floor Family Court area.

MOTION: Commissioner Meyer
SECOND: Commissioner Lisac
VOTE: Unanimous

X. Collections

Debra Lehane introduced the sculptor Robbie Robbins, who with Lou Pearson, has been working on a sculpture entitled "*Sail Skyward*", that Roy Maloney wishes to donate to the city for proposed installation at Pier 7 on Herb Caen Way. Ms. Lehane related that Mr. Robbins had attended the last committee meeting which due to a lack of quorom necessitated his return today. Mr. Robbins said that the donor wished to donate to the city because he has been a long-time resident and for reasons outlined in his letter. The artists have been developing the sculptural theme for many years. It is a simple, curvilinear design composed of mirror polish stainless steel with a textured finish. Mr. Robbins presented his maquette and described the imagery as an abstract evocation of a

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MOTION: Commissioner Gatti
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OCT 1996

SAN FRANCISCO ART COMMISSION

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AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, October 16, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

I. Consent Calender

A. Motion to approve Precita Eyes Muralist's proposed design for a mural at Commodore Stockton Elementary School sponsored by the Chinatown Neighborhood Resource Center.

B. Motion to approve mural project done by Children's HOPE Project and the Precita Eyes Mural Center at a garage site on Balmy Alley between Harrison and Folsom at 24th Street.

C. Motion to accept with gratitude a gift of 6 framed historical poster images of San Francisco valued at approximately $600 from Stewart Title of California for display in city Offices.

D. Motion to increase the contract CT2860124 with Sheedy Drayage Company by $11,000 for added expenses and storgae costs relating the Bufano sculpture "Peace" relocation project.

II. Airport
- Susan Pontious

A. Motion to approve modification to Su-Chen Hung glass "Welcome" panels for the SFIA International Terminal.

B. Motion to authorize the Director of Cultural Affairs to enter into agreement with James Carpenter Design Associations for $300,000 for fabrication of structural support elements of the Sculptural Light Reflections for the SFIA International Terminal.

CITY AND COUNTY OF SAN FRANCISCO

III. Discussion on Jurisdictional Issues
Jill Manton
A. Ribbon
B. Bill Maxwell's China Sky
C. Bufano relocation

IV. Mid-Embarcadero Public Art Program
Jill Manton
A. Discussion re: alternative sites, and cost implications, for Foot Sculpture by Buster Simpson and China Sky by Bill Maxwell.

B. Progress Report on Promenade Ribbon

Discussion of proposal submitted by Arcus Architects for waterproofing solutions

V. Civic Art Collection
Debra Lehane
Discussion on gift policy review and collections management policy

VI. Staff Reports
Market Street Art in Transit
Muni Key Stops
Collections
Fire Station #24
Moscone Convention Center
Watershed Exhibit
Muni Metro Art/Signage Program
911 Center

VII. Adjournment

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Street Artists Licenses
Suite 70
415.252.2581

MINUTES TO VISUAL ARTS COMMITTEE
OCTOBER 16, 1996

Commissioners Present:
Armando Rascon (Chair)
Andrew Lisac
William Meyer

Staff Present:

Eleanor Beaton	Jill Manton
Nancy Gonchar	Richard Newirth
Debra Lehane	Susan Pontious

I. Consent Calender

Motion: Motion to approve the following consent calender items:

A. Motion to approve Precita Eyes Muralist's proposed design for a mural at Commodore Stockton Elementary School sponsored by the Chinatown Neighborhood Resource Center.

B. Motion to approve mural project done by Children's HOPE Project and the Precita Eyes Mural Center at a garage site on Balmy Alley between Harrison and Folsom at 24th Street.

C. Motion to accept with gratitude a gift of 6 framed historical poster images of San Francisco valued at approximately $600 from Stewart Title of California for display in city Offices.

D. Motion to increase the contract CT2860124 with Sheedy Drayage Company by $11,000 for added expenses and storage costs relating the Bufano sculpture "Peace" relocation project.

Moved: Meyer/Lisac
Vote: Unanimous

II. Airport

A. Approval of Modification of Su-Chen Hung's Proposal

Susan Pontious presented a design modification recommended for Su-Chen Hung's proposal. The proposal calls for twenty-two 60" x 36" cast glass panels attached to both sides of eleven support columns in the immigration area. Each panel is made up of two serrated glass panels fitted

City and County of San Francisco

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together; the back panel is sandblasted with "welcome" in various languages. Originally the proposal called for both sections of glass to be cast glass. The modification calls for replacing the back panel with slumped glass.

Aesthetically, the impact would be loss of about 1 1/2" of visible cast glass. Financially, the net cost savings would be approximately $100,000.

Ms. Pontious said that while making this modification would bring the project within budget, she explained that she is also investigating removing the fabrication and installation of the glass and framing from the General Contractor's contract. She explained that Tutor-Saliba Corp. was between $100,000 and $200,000 higher than other bidders on this project.

She explained that alternate fabricators would have to be willing to carry a performance bond on John Lewis (the artisan who makes the cast glass), and the cost savings would have to be enough to justify the additional coordination necessary from the Art Commission.

A discussion ensued regarding the pros and cons of various options for including artwork in the contract documents for the general contractor, vs. other means of coordinating work, such as the Art Commission contracting independently, assigning contracts to the General and so forth. The Committee requested that a presentation of various options be made at a later date, perhaps with George Wong, the City's construction attorney.

Motion: Motion to approve a revised proposal for Su-Chen Hung's cast glass "welcome" panels, which calls for replacing the back cast glass section of each panel with slumped glass.
Moved: Meyer/Lisac
Vote: Unanimous

B. James Carpenter Sculptural Light Reflectors
Susan Pontious reported that she was requesting approval to enter into contract with James Carpenter Design Assoc. to fabricate the steel

frame section of the sculptural light reflectors. She introduced James Carpenter and asked him to describe this phase of the project. Mr. Carpenter reported that the project was being broken down into segments in order to best coordinate with the construction schedule. The "tangs", or attachments to the skylight trusses, would be given to the General Contractor to fabricate along with the trusses. The steel supports would be fabricated by JCDA's subcontractor, and then installed, probably by the same subcontractor but under an assigned contract to the General. The frames would be attached to the tangs and installed prior to erection of the trusses.

In a later contract, the fabric portion and glass edge would also be fabricated by JCDA's subcontractors, and installed under the same arrangement.

Susan Pontious explained that by assigning the installation contracts to the General, she intended to make the coordination issues the General's primary responsibility rather than the responsibility of the artist or the Art Commission. The Commissioners praised the artist and Ms. Pontious for their efforts to reduce the cost of the artist's project by hundreds of thousands of dollars without any sacrifice of quality or artistic intent.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an agreement with James Carpenter Design Associates for up to $303,300 to fabricate and transport the structural steel component of his Structural Light Reflectors.
Moved: Lisac/Meyer
Vote: Unanimous

III. Discussion on Jurisdictional Issues
Rich Newirth
Mr. Newirth gave the Commissioners background on jurisdictional issues and summarized recent incidents in which other city entities had made decisions or taken positions on art-related items that may actually be within Art Commission purview. First, it has been said that the Port Commission wishes the Promenade

Ribbon artists to make the Mid-Embarcadero section of the sculpture entirely flat. Though the Port has the authority to decide what will go on Port land and where it will be placed, Mr. Newirth explained, decisions on the nature of the project itself are artistic and, as such, are made by the artists and the Art Commission. A second case pertained to the Mid-Embarcadero location of Bill Maxwell's "China Sky." Though the Planning Commission had gone on record to say that the piece was to be relocated, it is the Art Commission that has jurisdiction over the placement of art work. The third case pertained to the relocation of the Bufano statue "Peace" from the Airport. Though the staff and Art Commission had selected a suitable location, a Supervisor who was dissatisfied with the choice would not schedule a hearing for the required encroachment permit. Again, decisions on the location or relocation of a civic art work are within the purview of the Art Commission. Mr. Newirth explained that he was giving the Committee members this information for their reference in the event that they should have occasion to discuss the issue with members of the public or with representatives of other Commissions or agencies.

IV. Mid-Embarcadero Public Art Program
Jill Manton
A. Discussion re: alternative sites, and cost implications, for Foot Sculpture by Buster Simpson and China Sky by Bill Maxwell.

Jill Manton informed the Commissioners that she had recently learned of strong opposition to the location of China Sky by Bill Maxwell at the foot of Market Street. The thrust of the opposition focuses on the fact that the connection between Market Sreet and the Embarcadero should be uninterrupted. Committee Chair, Armando Rascon, voiced his support of the original location and expressed that he did not think china Sky would be an obstruction,nor did he believe that it would signficantly impair pedestrain movement and access.

The project urban designer, Boris Dramov, has suggested an alternate location on Block 202. Bill Maxwell is amenible to consider an new location, but it require some alteration of his design and would require an additional fee. Rebecca Kohlstrand from the Waterfront Transportation Projects Office was present and informed

the Commission that the future of the underground parking garage proposed for Block 202 was uncertain and would not be decided as part of the final review process for the Mid-Embarcadero Roadway and Open Space.

The Commissioners were concerned about approving a new location for the sculpture which had such an uncertain future. They instead suggested that China Sky be moved to an off-center location near the juncture of Market Street and Justin Herman Plaza south. Ms. Manton proposed that the Commissioners defer making a firm recommendation until such time as the artist could come to San Francisco to meet with the urban designer and come to a mutually agreeable location. The Committee agreed with this suggestion from staff.

B. Progress Report on Promenade Ribbon

Jill Manton reported that the artists have been given a mandate by the Port that the Ribbon shall be completed flsuh with the surronding pavement in front of the Ferry Building between Pier 5 and the Agricultural Building. Ms. manton communicated her understanding that this was based upon the Port's desire to avoid having an issue with the skateboarders in the Mid-Embarcadero and to provide as wide a walkway as possible in the vicinity of the Ferry Building for the heavy volume of traffic. Ms. Manton stated that while we want to respect and work with the Port's concenrs, she felt that the design of the Ribbon, an award winning artwork, had basically been predetermined by the Port. She urged the Commissioners to advocate for some flexibility in how the Port's concerns were addressed in the Ribbon design.

The Commissioners expressed their strong support of the Ribbon artists and their understanding of the need to maintain a diplomatic and cooperative relationship with the Port.

Discussion of proposal submitted by Arcus Architects for waterproofing solutions. (Carried over to next meeting.)

V. Civic Art Collection
Debra Lehane
Discussion on gift policy review and collections management policy

Ms. Lehane identified the document sent to the Commissioners with their agendas as the Art Commission's Gift Policy. She hoped that they had reviewed it and asked if there were any questions or comments. The Gift Policy was identified as a sub policy of the Collections Management Policy which combines policies and procedures of the Public Art Program and the Civic Art Collection Program. Public Art had completed their portions of the document and the Civic Art portion is being drafted for review in the new future.

As a policy of the Art Commission, Ms. Lehane is recommending that an Advisory Committee be created to advise on Collections issues. This committee will be a joint committee of staff, commissioners and outside curatorial experts. Their role will be to review in greater depth the Civic Art Collection and to make recommendations to the Visual Art Committee concerning specific objects and sub-collections such as the acceptance of gifts, de-accessioning of objects, location or re-siting of sculptures, etc. Ms. Lehane will draft a description of the Advisory Committee's role and present recommendations for the Advisory Committee at the November Visual Art Committee meeting.

VI. Staff Reports

A. Market Street Art in Transit

Eleanor Beaton announced the four November performances of "Talking Drum" coordinated by Chris Brown, and featuring youth writers and performers.

B. Civic Center Court House

Eleanor Beaton showed Commissioners photographs of Albert Paley's fabricated elevator handrail brackets. Commissioners expressed approval of artwork.

C. Moscone Convention Center - Howard Street Project

Jill Manton reported on her recent meeting with Moscone staff regarding the preliminary design by Ron Fischer for the Moscone Esplanade rooftop. Ms. Manton informed the staff with whom she met that the Art Commission did not approve of the submitted design, but believed there was potential to work with the site. However, the Moscone staff representatives expressed their concern that the site was not appropriate for any artwork of any kind. They offered to assist the Art Commission in

working with the Redevelopment Agency to reconsider some of the earlier sites proposed by the artist. Subsequently, Ms. Manton spoke with the artist who reaffirmed his strong wishes to work with this particular site.

The Commissioners agreed that this site should not necessarily be abandoned, however a new or revised design was required. Commissioner Meyer strongly stated that the design should be developed in collaboration with the building architect and that it was not appropriate to impose an artwork on top of his design. Ms. Manton mentioned that this was her intent, however, she needed to work through Moscone staff in order to find out exactly who the architect was and where he was located. Apparently, the Moscone staff did not wish to take this step until they themselves were agreeable that they wished to pursue an artwork at this site. Staff was directed to work with Moscone to further explore the placement of a revised design on the Esplanade Rooftop site.

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AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, November 20, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

I. Consent Calender

A. Motion to approve increase in Carl Cheng's contract (CT2830002) by $7,754 to complete work on the skylight heliostats at the New Sheriff's Facility.

B. Motion to increase conservation contract with Genevieve Baird by $35,000 for conservation of various monuments and sculptures for fiscal year 1996-97.

C. Motion to approve the use of the $132,900 art enrichment funds generated by the Airport Rail Transit Maintenance Facility in a more publicly accessible location at the Airport.

D. Motion to authorize increase of agreement with Lewis deSoto for Civic Center Court House by $3,050.

II. Mid-Embarcadero Ribbon Design Review
Jill Manton
Proposal to procure services of Arcus Associates for waterproofing design solutions
Motion to pay Arcus Associates an amount not to exceed $9,500 for waterproofing design solutions.

III. Gallery
Rupert Jenkins
Update on Art in City Hall
Update on 155 Grove Street/City Site
Possible motion to authorize the Director of Cultural Affairs to enter into agreement with the Department of Public Health and Department of Real Estate regarding gallery sites at 155 and 165 Grove.

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IV. Airport
Susan Pontious

A. Motion to approve revised proposals by Mildred Howard and the team of Juana Alicia and Emmanuel Montoya for the gateroom walls.

B. Motion to approve Selection Panel and Airport Art Steering Committee recommendations for proposals by Squeak Carnwath, Enrique Chagoya, Rupert Garcia, Viola Frey, and Rigo for the gateroom walls.

C. Motion to authorize payment of $5000 each to Squeak Carnwath, Enrique Chagoya, Rupert Garcia, Viola Frey, and Rigo for the gateroom walls.

D. Report on impact of Airport value engineering on Keith Sonnier's proposal for Concourse G.

E. Motion to approve final prototype of plaques for Lewis deSoto terrazzo floor.

F. Motion to authorize the Director of Cultural Affairs to enter into an agreement with Ned Kahn to develop a proposal for $10,000 for the ART/Bart Station at SFO.

V. Collections
Debra Lehane

A. Report on Collections Management Policy and Advisory Committee.

B. Report on gift from R. Maloney/Robbie Robins "Sail Skyward."

C. Report on gift from Carl Djerrasi of sculpture by George Rickey titled "Double L" for New Main Library. Possible motion of gift acceptance.

D. Report on Bufano location and Board Action.
Motion to reaffirm Brotherhood Way location.

E. Report on Adopt-A-Monument exhibition in City Hall, website and PSA.

VI. Civic Center Court House
Jill Manton
Review of revised design by Ann Preston for fourth-floor Family Court.

VII. Sunnydale Pump Station Art Enrichment
Jill Manton
Progress Report
Motion to authorize the aggregation of funds from upcoming clean water projects for complete sculptural work associated with "Endangered Garden."

VIII. Staff Reports
Chinatown Library
Market Street Art in Transit
Muni Key Stops
Collections
Fire Station #24
Moscone Convention Center
Watershed Exhibit
Muni Metro Art/Signage Program
911 Center

IX. Adjournment

MINUTES
VISUAL ARTS COMMITTEE
Wednesday, Nov. 20, 1996

Commissioners Present:
Armando Rascon (chair)
Stanlee Gatti (through item IV A)
Andrew Lisac
Bill Meyer

Staff Present:
Eleanor Beaton
Rupert Jenkins
Donna Graves
Debra Lehane
Jill Manton
Richard Newirth
Susan Pontious

I. Consent Calendar
Motion: Motion to approve the following consent calendar items:
Vote: Unanimous

A. Motion to approve increase in Carl Cheng's contract (CT2830002) by $7,754 to complete work on the skylight heliostats at the New Sheriff's Facility.

B. Motion to increase conservation contract with Genevieve Baird by $35,000 for conservation of various monuments and sculptures for fiscal year 1996-97.

C. Motion to approve the use of the $132,900 art enrichment funds generated by the Airport Rail Transit Maintenance Facility in a more publicly accessible location at the Airport.

D. Motion to authorize increase of agreement with Lewis deSoto for Civic Center Court House by $3,050.

II. Mid-Embarcadero Ribbon Design Review
Motion: Motion to procure the services of Arcus Assoc. for waterproofing design solutions and to pay Arcus

Assoc. an amount not to exceed $9,500 for waterproofing design solutions.
Moved: Gatti/Meyer
Vote: Unanimous

III. Gallery

A. Hallway Exhibits

Rupert Jenkins reported on recent successful openings for the Gallery and the hallway exhibits on the 3rd floor. He reported that a small committee was being formed to develop policy regarding the 3rd floor exhibits. Their first meeting would be in January, 1997. He also reported that recent vandalism to a series of photographs in the Visual Aids exhibit, organized by Supervisor Katz's office, pointed to the vulnerability of artworks displayed in the hallways. He reported that these artworks were not covered by glass.

Discussion ensued regarding the possibility of insurance and/or greater surveillance of the artwork. Mr. Jenkins reported that he had been looking into it, but so far, there was nothing available. Commissioner Gatti expressed the opinion that the Art Commission has to make a total disclaimer regarding protection of the artwork. Curating and protecting the artwork is not the Gallery's primary responsibility, and the Art Commission cannot afford to get further involved. Mr. Jenkins reported that he was seeking a $5,000 grant to help the artists with framing expenses for the hallway exhibit.

B. Letter of Commendation

Rupert Jenkins requested a letter of accommodation expressing the Commission's gratitude for work Teresa Piccolotti of Postfun has done developing the Gallery's Web Site page.

Motion: Motion approving a letter of appreciation to be written on behalf of the Art Commission commending Teresa Piccolotti/Postfun for her work in designing and implementing the Gallery's Web site.
Moved: Lisac/Meyer
Vote: Unanimous

Motion: Motion approving a letter of appreciation to be written on behalf of the Art Commission commending Teresa Piccolotti/Postfun for her work in designing and implementing the Gallery's Web site.
Moved: Lisac/Meyer
Vote: Unanimous

C. Gallery
Commissioner Gatti reported that at a tour of the City Hall renovation he had requested that the 155 Grove building be preserved. As a result, Mayor Brown has directed DPW staff to look into preserving the 155 Grove St. building. Commissioner Gatti reported that to preserve the building, the seismic retrofitting of the Gallery would have to be complete by August, 1997. This is when the Health Dept. has indicated that it needs to be able to occupy it. It was agreed that the Art Commission should proceed with getting its own estimates for this work. Meetings with Health Department and Art Commission officials have been scheduled to discuss each department's needs for the building.

IV. Airport
A. Revised Proposals by Mildred Howard and Juana Alicia and Emmanuel Montoya.
Susan Pontious presented revised proposals by Juana Alicia and Emmanuel Montoya and Mildred Howard.
1. Juana Alicia and Emmanuel Montoya
In response to concerns expressed by the Airline liaisons, the artists revised their proposal to 1) show a tender, but clearly happy meeting between the African and African American man and woman; 2) Eliminate the "flying child", and show her being lifted playfully in the air; 3) eliminate the airplane; 4) make it clearer that the woman and child are happily greeting each other. Ms. Pontious reported that the Airport Art Steering Committee had approved this proposal.

Motion: Motion to approve the revised proposal by Juana Alicia and Emmanuel Montoya.

Moved: Lisac/Gatti
Vote: Unanimous

2. Mildred Howard
Ms. Pontious reported that after meeting with the Airline liaisons, she and the artist realized that it was unlikely that the artist could modify her "suitcase" proposal to satisfy the concerns of the airlines. Therefore the artist has pursued another concept. Entitled "*Salt Peanuts*", Howard intends to use saxophones as a sculptural element. Above and below the sculpture would be the musical score for the opening bars of the Charlie Parker tune, *Salt Peanuts*.

Motion: Motion to approve Mildred Howard's revised proposal, entitled "Salt Peanuts", for one of the gate room walls at SFO.
Moved: Meyer/Rascon
Vote: Unanimous

B. Additional Panel Recommendations for Gate room Walls
Susan Pontious presented proposals by other artists recommended by the Selection Panel (consisting of Armando Rascon for the Art Commission, Kathy Holland, independent curator, Karen Tsujimoto curator for the Oakland Museum, Raymond Saunders, artist, Stephen Nash, chief curator for the Fine Arts Museums, and Bill Coblentz from the Airport).

1. Rigo
The proposal by Rigo is an image of a young boy painting a circle. It would be executed in mosaic tile. It received a unanimous recommendation from the Selection Panel and the Airport Art Steering Committee.
Motion: Motion to approve proposal by Rigo for one of the Concourse gate room walls.
Moved: Lisac/Meyer
Vote: Unanimous

2. Rupert Garcia
Rupert Garcia's proposal is a graphic design of a brown bird on a blue ground with a checker board pattern on the right side. It

would be executed in glazed tile. This proposal also received unanimous approval from the panel and the Airport Art Steering Committee. Commissioner Meyer reported that he did not like the design.

Motion: Approval of proposal submitted by Rupert Garcia for one of the Concourse gate room walls.

Moved: Rascon/Lisac

Vote: *Ayes:* Rascon, Lisac
Nays: Meyer

3. Viola Frey

Viola Frey is proposing to do a group of ceramic figures around a hand holding a globe. The work will be executed in Frey's signature style, but it is yet unclear how many figures would be fabricated, or whether or not they would be in relief, or full figure sculptures. The panel and the AASC approved her as an artist and her concept, but wanted further clarification of her concept.

Motion: Motion to approve the proposal concept by Viola Frey for one of the Concourse gate room walls.

Moved: Lisac/Meyer

Vote: Unanimous

4. Squeak Carnwath

Squeak Carnwath had presented a small painting showing central blue rectangle with poetic words evoking travel, and surrounded by a grid within which there were similarly evocative images. The final work would be executed in ceramic steel. Ms. Pontious reported that the panel and AASC had expressed concern about how the intimacy of the painting, and the artist's hand, would translate to a large scale and with a mechanical means of reproduction. Ms. Pontious showed other examples artist's drawings and artwork translated to ceramic steel. She reported that the Ms. Carnwath's green grid would be offset from the grid of the steel panels.

Motion: Motion to approve the design concept by Squeak Carnwath for one of the Airport Concourse walls.
Moved: Lisac/Meyer
Vote: Unanimous

5. Enrique Chagoya

Enrique Chagoya has proposed a piece entitled "Love Letters". The imagery is of origami boats floating on the water with "love letters" written on them in different languages. A hand in the upper right hand corner is placing a boat in the water. While the panel and the AASC felt that this was one of the most poetic images presented, concern was expressed that the hand was too ominous looking. Ms. Pontious reported that the artist was willing to work with the composition to modify the hand. He is proposing the execute the work in ceramic steel.

Commissioners Lisac and Meyer felt that they could not support this proposal. Commissioner Rascon stressed the process that had brought this recommendation forward, and the professional qualifications of the selection panelists. Commissioner Meyer agreed that Mr. Chagoya is an important artist. Jill Manton recommended that the Committee approve Mr. Chagoya as a selected artist, pending seeing a revised proposal.

Motion: Motion to approve Enrique Chagoya as an artist selected for one of the Concourse gate room walls, pending approval of a revised proposal.
Moved: Lisac/Meyer
Vote: Unanimous

6. Oliver Jackson

Susan Pontious reported that while the selection panel voted for Oliver Jackson was 4 to 2, the Airport Art Steering Committee voted not to approve his proposal. This is because Oliver Jackson does not work from maquettes, and would not define his proposal any more than the sketches he presented.

Members from the Airport Art Steering Committee felt that this was too much of a leap of faith, and not fair to other artists who were required to make detailed project proposals.

Commissioner Meyer felt that the drawings submitted by Mr. Jackson were adequate for him. Staff pointed out that we also needed to get Airport Commission approval, which we were unlikely to give if the artist was opposed by their representatives on the AASC.

Jill Manton suggested that staff be directed to identify an existing work by Mr. Jackson to acquire for the Airport. Mr. Jackson was one of the artist's that Kathy Holland and Karen Tsujimoto had identified earlier for acquisition in their report on the collection.

Motion: Motion to identify existing work by Oliver Jackson for acquisition for the Airport.
Moved: Lisac/Rascon
Vote: Unanimous

C. Payment of Design Development Fees for Gate room Walls.
Susan Pontious requested approval to pay the above artists $5,000 each for design development. This is the same fee that was approved for Alicia/Montoya, Mildred Howard, and Sultan/Mandel.

Motion: Motion to authorize the payment of $5,000 each to Squeak Carnwath, Enrique Chagoya, Rupert Garcia, Viola Frey, and Rigo for the Concourse Gate room wall final proposal development.
Moved: Meyer/Rascon
Vote: Unanimous

D. Impact of Value Engineering on Keith Sonnier proposal for Concourse G.
Susan Pontious reported that a letter had been sent from Rich Newirth to John Martin and from Stanlee Gatti to Henry Berman, President of the Airport Commission expressing concern about the impact of VE cuts in the architecture on Keith

Sonnier's artwork. Jason Yuen called Mr. Newirth on behalf of John Martin to assure him that changes would not be made without consulting the Art Commission. Mr. Newirth reported that he thinks the letters had the desired impact, and that the Airport was waiting for the bids to come in for Concourse A before taking any further action on VE cuts.

E. Approval of deSoto Plaque Prototype
Susan Pontious reported that this item is tabled. She reported that neither she nor Jill Manton felt that the prototype submitted was adequate.

F. Ned Kahn Design Contract
Susan Pontious reported that while the north tower of the parking garage had been deferred, the ART/BART station was going ahead as planned. Ned Kahn has been working with the architects and has a concept in which they are very interested. It involves working with light from the skylight and the wind currents created by the light rail vehicles.

Motion: Motion to authorize the Director of Cultural Affairs to enter into an Agreement with Ned Kahn to design a work of art for the Airport Rapid Transit and BART Transit station at the Airport.
Moved: Lisac/Meyer
Vote: Unanimous

V. Collections

A. Report on gift from R. Maloney/Robbie Robins, *"Sail Onward"*.
Debra Lehane reported that the gift from Mr. Maloney and Robbie Robins was no longer being offered because they had found a site at the Delancey Street Program that they liked, and Delancey Street has said that they want the sculpture.

B. Report on Golden Gate Park Photo exhibit
Debra Lehane reported that an exhibit of photographs by George Clapper of the monuments of Golden Gate Park will open on the third floor of the Interim City Hall on December 12th. The exhibition will help to promote the Commission's

Adopt-a-Monument Program. George Clapper produced the series of photographs while serving as a Save Outdoor Sculpture volunteer for the Commission.

C. Report on PSA announcement
Joseph Coplans who produced the 1-1/2 minute film on the Pioneer Mother in Golden Gate Park has edited the film to produce a 30 second Public Service Announcement which will be distributed to the local networks for broadcast. At the same time Mr. Coplans is creating a Web site for the Civic Art Collection Program for the Adopt-a-Monument campaign. The PSA, Web site and City Hall exhibit are all scheduled for early December.

D. Gift of George Rickey sculpture, "*Double L*".
Debra Lehane reported that Dr. Carl Djerrasi had proposed a gift of the George Rickey sculpture, "*Double L*" for the Library. She reported that she and Commissioner Gatti had met with Mr. Djerrasi to further discuss the gift.

Motion: Motion to accept with gratitude into the City Art Collection a gift from Dr. Carl Djerrasi for the New Main Library of a sculpture by George Rickey titled "*Double L Excentric Gyratory*", 1982, stainless steel, 18 x 37 ' valued at $300,000.
Moved: Lisac/Meyer
Vote: Unanimous

E. Buffano Relocation
Debra Lehane reported that Rich Newirth would be asking a member of the Board of Supervisors to pull the Buffano issue out of committee. She reported that she had diligently researched other possible locations for the Buffano sculpture, but still felt that the Brotherhood Way site was the most appropriate. She made the point that the sculpture weighs 50 tons. Other sites suggested (Civic Center, Yerba Buena, Embarcadero) would need major re-enforcement to support the sculpture. She requested that the Committee reaffirm the Brotherhood Way site for the Buffano.

Motion: Motion to reaffirm the Art Commission's site on Brotherhood Way as the preferred location for the relocation of the sculpture by Beniamino Buffano titled "*Peace*".

Moved: Meyer/Lisac
Vote: Unanimous

VI. Civic Center Court House
Jill Manton reported that in response to the judges request, Ann Preston had modified the buttocks of her zinc figures so that it was no longer obvious whether or not it was a rear or front view. She would be taking this modification the judges for their approval. She asked the Committee to approve this modification.

Motion: Motion to approve the modified figures in Ann Preston's relief sculpture designed for the court house.
Moved: Lisac/Meyer
Vote: Unanimous

V. Sunnydale Pump Station
Jill Manton reported that now that our ordinance allows pooling of funds, she would like approval to pool potential Clean Water Dept. funds so that sculptural elements in Patricia Johannson's *"Endangered Garden"* project could be completed.

Motion: Motion to approve the aggregation of art enrichment funds generated by Clean Water Dept. projects in order to complete the sculptural elements of Patricia Johanson's environmental artwork, *"Endangered Garden"*.
Moved: Lisac/Rascon
Vote: Unanimous

Orders and Reports

1. Motion: Motion to approve the following consent calendar items:
Vote: Unanimous

A. Motion to approve increase in Carl Cheng's contract (CT2830002) by $7,754 to complete work on the skylight heliostats at the New Sheriff's Facility.

B. Motion to increase conservation contract with Genevieve Baird by $35,000 for conservation of various monuments and sculptures for fiscal year 1996-97.

C. Motion to approve the use of the $132,900 art enrichment funds generated by the Airport Rail Transit Maintenance Facility in a more publicly accessible location at the Airport.

D. Motion to authorize increase of agreement with Lewis deSoto for Civic Center Court House by $3,050.

2. Motion: Motion to procure the services of Arcus Assoc. for waterproofing design solutions and to pay Arcus Assoc. an amount not to exceed $9,500 for waterproofing design solutions.
Moved: Gatti/Meyer
Vote: Unanimous

3. Motion: Motion approving a letter of appreciation to be written on behalf of the Art Commission commending Teresa Piccolotti/Postfun for her work in designing and implementing the Gallery's Web site.
Moved: Lisac/Meyer
Vote: Unanimous

Motion: Motion approving a letter of appreciation to be written on behalf of the Art Commission commending Teresa Piccolotti/Postfun for her work in designing and implementing the Gallery's Web site.
Moved: Lisac/Meyer
Vote: Unanimous

4. Motion: Motion to approve the revised proposal by Juana Alicia and Emmanuel Montoya.
Moved: Lisac/Gatti
Vote: Unanimous

5. Motion: Motion to approve Mildred Howard's revised proposal, entitled "Salt Peanuts", for one of the gate room walls at SFO.
Moved: Meyer/Rascon
Vote: Unanimous

6. Motion: Motion to approve proposal by Rigo for one of the Concourse gate room walls.
Moved: Lisac/Meyer
Vote: Unanimous

7. Motion: Approval of proposal submitted by Rupert Garcia for one of the Concourse gate room walls.

Moved: Rascon/Lisac
Vote: *Ayes:* Rascon, Lisac
Nays: Meyer

8. Motion: Motion to approve the proposal concept by Viola Frey for one of the Concourse gate room walls.
Moved: Lisac/Meyer
Vote: Unanimous

9. Motion: Motion to approve the design concept by Squeak Carnwath for one of the Airport Concourse walls.
Moved: Lisac/Meyer
Vote: Unanimous

10. Motion: Motion to approve Enrique Chagoya as an artist selected for one of the Concourse gate room walls, pending approval of a revised proposal.
Moved: Lisac/Meyer
Vote: Unanimous

11. Motion: Motion to identify existing work by Oliver Jackson for acquisition for the Airport.
Moved: Lisac/Rascon
Vote: Unanimous

12. Motion: Motion to authorize the payment of $5,000 each to Squeak Carnwath, Enrique Chagoya, Rupert Garcia, Viola Frey, and Rigo for the Concourse Gate room wall final proposal development.
Moved: Meyer/Rascon
Vote: Unanimous

13. Motion: Motion to authorize the Director of Cultural Affairs to enter into an Agreement with Ned Kahn to design a work of art for the Airport Rapid Transit and BART Transit station at the Airport.
Moved: Lisac/Meyer
Vote: Unanimous

14. Motion: Motion to accept with gratitude into the City Art Collection a gift from Dr. Carl Djerrasi for the New Main Library of a sculpture by George Rickey titled "*Double L Excentric Gyratory*", 1982, stainless steel, 18 x 37 ' valued at $300,000.
Moved: Lisac/Meyer
Vote: Unanimous

15. Motion: Motion to reaffirm the Art Commission's site on Brotherhood Way as the preferred location for the relocation of the sculpture by Beniamino Buffano titled *"Peace"*.
Moved: Meyer/Lisac
Vote: Unanimous

16. Motion: Motion to approve the modified figures in Ann Preston's relief sculpture designed for the court house.
Moved: Lisac/Meyer
Vote: Unanimous

17. Motion: Motion to approve the aggregation of art enrichment funds generated by Clean Water Dept. projects in order to complete the sculptural elements of Patricia Johanson's environmental artwork, *"Endangered Garden"*.
Moved: Lisac/Rascon
Vote: Unanimous

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Special Visual Arts Committee Meeting

Tuesday, December 4, 1996

Commissioners Present: Commissioner Stanlee Gatti
Commissioner Andrew Lisac
Commissioner William Meyer
Commissioner Armando Rascon

Staff Present: Richard Newirth, Director of Cultural Affairs
Jill Manton, Director, Public Art Program

Others in Attendance: Bill Maxwell, Artist
Buster Simpson, Artist
Boris Dramov, Urban Designer, ROMA

A special meeting of the Visual Arts Committee was held on Tuesday, December 4, 1996 for the purpose of discussing the proposed art concepts for the Mid-Embarcadero Public Art Program.

A G E N D A

1. Discussion of Buster Simpson's Art Concepts

Jill Manton introduced Buster Simpson who summarized the various components that were contained in his proposal for the Mid-Embarcadero Open Space -
1. A large scale sculpture of a foot made from carrera marble that had myriad meanings and implications, ie. the foot of the City, the foot of a City street, the foot of the bay, to embark, to set foot, to begin a journey, and perhaps, most significantly, to mark the placement of the footings that supported the elevated freeway that once separated the city from the waterfront;
2. The development of a water treatment for the rear portion of the Vaillancourt Fountain;
3. Markers on the ground plane that would indicate the location of other footings for the overhead freeway;
4. A representation of the underground location of the whaling ship ROMA;
5. Relocation of historic monuments King Carlos and De Anza from Justin Herman Plaza South to the foot of Market Street where they would be placed on axis with Sacramento Street, reinforcing the street grid, also carrying on a tradition along Market Street of placing historic monuments on the north side of the street. The monuments would also recall the origin of the phrase Bull and Bear Market which apparently originated in a kind a game first created at the SF Mission Dolores.

The Commissioners commended Mr. Simpson on the extent of his work on the project. Jill Manton explained that significant reductions in the overall Open Space

City and County of
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budget have now precluded moving forward with many of the concepts proposed. She reported that there was a good likelihood that the foot sculpture would be funded from the Mid-Embarcadero Roadway budget because of its proposed location on the promenade. (Promenade improvements are eligible for Roadway funding.) The artist communicated why a land-side location near the foot of Clay Street was more consistent with his original concept of the foot commemorating the past elevated freeway of which there is no longer a trace. A discussion ensued about the merits of the landside vs. the promenade location. Boris Dramov made a stong case that the promenade location was not only less physically constrained for the placement of the sculpture, on the promenade, the sculpture would rest on a more significant footing, that of the seawall, which was the basis for the development and growth of the Embarcadero. The Commissioners concurred and the artist agreed to work with the promenade site. Discussion about the height and design of the pedestal upon which the sculpture will rest continued. The artist will conduct further investigation of the structural issues and develop a proposal for the pedestal to be reviewed by the Committee at a subsequent meeting. A motion was passed to support the location of the foot sculpture by Buster Simpson on the promenade, pending the structural feasibility of doing this within the project budget.

Motion: Approval of proposed location for Foot sculpture by Buster Simpson on the waterfront promenade at a specific location to be determined, pending structural feasibility within confines of established project budget.
Motion: Commissioner Armando Rascon
Second: Commissioner Andrew Lisac

At this point, there was some discussion about the proposed relocation of two historic monuments, De Anza and King Carlos, to a Market Street location. Jill Manton reminded the Commission that the relocation was clearly subject to Art Commission approval, as reflected in the City charter and stated that this was a Collections issue. Manager Debra Lehane should be involved in the discussion regarding this proposal as well. The Commissioners wanted more information before a decision and sugested that historical experts be consulted about the significance of these two monuments. Commissioner Lisac expressed his concern that relocating the monuments to this location might be giving undue prominence to the role of the Spanish in San Francisco. No action was taken on this part of the artist's proposal at this time.

II. Discussion of China Sky by Bill Maxwell

Jill Manton explained to the Commission that there had been significant and vocal opposition to the proposed location of China Sky at the foot of Market Street. It was seen as a symbolic interuption of the intersection of Market Street with the Embarcadero. There was also concern voiced that it would interfere with the ability of vehicles and floats to access Market Street during parades and civic celebrations. Ms. Manton stated her opinion that it was impractical to think that the Art Commission could overcome the opposition. The resolutions passed at both the City

Planning Commission and the Board of Supervisors approved the overall urban design scheme with the artwork in another location other than the foot of Market Street. Discussion ensued regarding the availability of other sites for the artwork. The Commissioners voiced their reservations about placing the artwork on Block 202 where its implementation would be linked to that of the proposed underground Port parking garage. The artist indicated his willingness to consider other sites and to revise the design to be both above-grade as well as a penetration of the earth. Boris Dramov suggested that Rincon Park might be an appropriate location as well as an area adjacent to Justin Herman Plaza where a Butterfly Museum Habitat has been proposed. These two sites were of interest to both the artist and the Commissioners. They directed Ms. Manton to investigate the feasibility of either of the above sites for China Sky. Ms. Manton further informed the Committee that there were no funds to compensate the artist to continue to resolve the design of China Sky, nor to modify it for a new location, let along to actually implement the artwork This project was to have been funded as part of the overall Open Space improvement budget. With little or no funding for the Open Space improvements, the art budget has all but disappeared. Ms. Manton indicated her willingness to research funding opportunities. to write grants, etc and requested that the Commissioners pass on any suggestions they may have.

The meeting was concluded at 5:30PM.

SAN FRANCISCO ART COMMISSION

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CIVIC DESIGN REVIEW
COMMUNITY ARTS & EDUCATION
CULTURAL EQUITY GRANTS
POPS SYMPHONY CONCERTS
PUBLIC ART

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

ART COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

AGENDA
VISUAL ARTS COMMITTEE MEETING
Wednesday, December 18, 1996
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

I. Consent Calender

a. Motion to extend contract # CT286105 with Ann Chamberlain for artwork at the General Hospital Parking Garage to June 30, 1997.

b. Motion to extend contract # CT2820014 with Su-Chen Hung for design of art for the Vallejo Churchill Parking Garage to December 31, 1997.

c. Motion to extend contract # CT2840020 with Clifford Rainey for design of artwork for the 911 Emergency Dispatch Center to June 30, 1997.

d. Motion to extend contract # CT2840019 with Cheryl Riley for design of artwork for the 911 Emergency Dispatch Center to June 30, 1997.

e. Motion to approve payment of $4000 to Michael Manwaring for services rendered over past two years to design ADA retrofit of Historic Interpretive Signage Project.

f. Motion to approve contract with Seeing Comes Before Words Design to create and design Watershed Exhibition for an amount not to exceed $7,000.

II. MOSCONE CONVENTION CENTER
Jill Manton and Tonia Macneil

a. Staff report on Moscone Howard Street and Moscone Center Expansion.

b. Motion to approve the selection panel's recommendation of artists Carl Cheng, Diller and Scofidio, Ned Kahn, Celia Munoz, Mat Mullican and Nam Jun Paik as finalists for the Moscone Center Expansion architectural design team project and to pay the finalists an honorarium of $250 each plus travel expenses to participate in interviews in January of 1997.

CITY AND COUNTY OF SAN FRANCISCO

III. Jackson Playground
Tonia Macneil, Joshua Sarantitis
a. Presentation
b. Motion to approve revised design and program for community involvement in creation of artwork for the Jackson Playground.

IV. Gallery
Rupert Jenkins
a. Report on 155/165 Grove Street retrofit analysis.
b. Request and motion to reallocate funds for production costs of Mary Ellen Pleasant exhibit.

V. Civic Center Court House
Jill Manton/Ann Preston
a. Report on presentation of modified torso design to judges.
b. Motion to authorize increase in contract with Ann Preston by $5,220 for time and expenses incurred in developing new design motif for border of zinc/fiberglass panels for Civic Center Courthouse.

VI. Collections
Debra Lehane
Discussion on relocation of King Carlos and de Anza sculptures on Embarcadero and Roald Amundsen sculpture at Golden Gate Park

VII. Staff Reports

Presentation of slides of recently completed projects:
Fire Stations #24 and #44
General Hospital Parking Garage
Market Street Art in Transit
Muni Key Stops
Collections
Muni Metro Art/Signage Program
911 Center
Mid Embarcadero Project Status

VIII. Adjournment.

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Special Visual Arts Committee Meeting

Tuesday, December 4, 1996

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Commissioner William Meyer
Commissioner Armando Rascon

Staff Present: Richard Newirth, Director of Cultural Affairs
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Others in Attendance: Bill Maxwell, Artist
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A special meeting of the Visual Arts Committee was held on Tuesday, December 4, 1996 for the purpose of discussing the proposed art concepts for the Mid-Embarcadero Public Art Program.

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1. A large scale sculpture of a foot made from carrera marble that had myriad meanings and implications, ie. the foot of the City, the foot of a City street, the foot of the bay, to embark, to set foot, to begin a journey, and perhaps, most significantly, to mark the placement of the footings that supported the elevated freeway that once separated the city from the waterfront;
2. The development of a water treatment for the rear portion of the Vaillancourt Fountain;
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The Commissioners commended Mr. Simpson on the extent of his work on the project. Jill Manton explained that significant reductions in the overall Open Space

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Art Commission Gallery
401 Van Ness Avenue
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MINUTES
VISUAL ARTS COMMITTEE MEETING
Wednesday, December 18, 1996

Commissioners Present:
Armando Rascon, Chair
Andrew Lisac
William Meyer
Dede Wilsey

Staff Present:
Richard Newirth, Director
Nancy Gonchar
Donna Graves
Rupert Jenkins
Tonia Macneil
Jill Manton
Susan Pontious

The meeting was called to order at 3:20 p.m.

I. CONSENT CALENDAR

Motion: Motion to approve the following consent calendar items.
Vote: Unanimous

A. Motion to extend contract # CT286105 with Ann Chamberlain for artwork at the General Hospital Parking Garage to June 30, 1997.

B. Motion to extend contract # CT2820014 with Su-Chen Hung for design of art for the Vallejo Churchill Parking Garage to December 31, 1997.

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E. Motion to approve payment of $4000 to Michael Manwaring for services rendered over past two years to design ADA retrofit of Historic Interpretive Signage Project.

F. Motion to approve contract with Seeing Comes Before Words Design to create and design Watershed Exhibition for an amount not to exceed $7,000.

City and County of San Francisco

III. JACKSON PLAYGROUND

Tonia Macneil introduced Joanne Wilson, Recreation and Park Department project manager, John Thomas, DPW landscape architect, and Joshua Sarantitis, artist, who presented a revised project concept to the committee.

Mr. Thomas explained that this project was a renovation of the existing playground and would be installed by late spring. Due to topographic conditions, there will be a split-level playground separated by a wall. The wall will serve a dual function as a retaining wall and as seating.

Mr. Sarantitis indicated that there would be two areas of artwork. Children's artwork created at four separate community workshops will be inset into the surface of the wall. The children will work directly on bisque tile, or on raw clay which will be glazed. The artist will also install his own mosaic designs on the wall. If funding can be secured, Mr. Sarantitis will also create freestanding mosaic figures of a lizard and a family of frogs which will be installed on top of the wall. The animal theme was chosen because of the artwork's setting in nature, and children naturally relate to animals.

The project has substantial community support. In fact, Ms. Wilson indicated that $4,000 to $5,000 had been raised by the community to help with the renovation expenses. Commissioners and staff commended the artist for his ability to stretch a small budget.

Motion: Motion to approve revised design and program for community involvement in creation of artwork for the Jackson Playground.
Moved: Meyer/Lisac
Vote: Unanimous

IV. GALLERY

A. *Report on 155/165 Grove Street Retrofit Analysis and Update.*

Mr. Jenkins reported that the Health Department had planned to demolish the gallery building by July of next year to make way for trailers to be used for emergency services. As was agreed at last month's committee meeting, Mr. Jenkins obtained new estimates for retrofitting the Gallery from two companies. Included in the retrofit estimate were ADA figures estimated at $32,000, costs for a wall opening allowing access into the sculptural garden, and contingency fees. With all these costs included, the highest estimate was $201,000, compared with the 1992 estimate of $557,000.

Director Newirth reported that at a recent meeting with representatives from Real Estate, Public Health and the Bureau of Architecture, he had indicated the

V. CIVIC CENTER COURTHOUSE

Ann Preston's Project for Fourth Floor Family Court

Jill Manton reported on her presentation of Ann Preston's efforts to modify her torso design to the judges. Last month, the judges had asked for a modification of the design. However, they have since decided that use of the figurative motif as a border would be too controversial, is inappropriate for a courthouse and have requested a completely new design. Ann Preston has agreed to design a new border for the zinc panels.

Ms. Manton requested that additional fees of $5,220 be approved for the artist's efforts to create the new design. Ms. Manton added that fourth floor terrazzo samples will be ready soon and she will bring them to the committee for approval.

Commissioner Rascon commented that this was a unique situation and Commissioner Lisac was concerned about the additional costs incurred by having the artist prepare a new design.

Motion: Motion to authorize increase in contract with Ann Preston by $5,220 for time and expenses incurred in developing new design motif for border of zinc/fiberglass panels for Civic Center Courthouse.
Moved: Meyer/Lisac
Vote: Unanimous

VI. COLLECTIONS

A. *Relocation of King Carlos and de Anza sculptures on Embarcadero.*

Debra Lehane opened discussion regarding Buster Simpson's proposed relocation of the King Carlos and de Anza monuments from the Mid-Embarcadero to Market Street, where other monuments are located. Ms. Lehane was concerned with this proposal as she feels that the current siting of Market Street monuments is not optimal. Thus, it might not be the best choice to move additional sculptures to continue the pattern of siting sculptures in this manner along Market Street. She indicated that the departmental plan discusses distributing artworks throughout the city and asked the committee for guidance in determining whether a general plan for citywide artwork distribution was desired.

Discussion ensued regarding the scope and weight of specific artist's recommendations, identification of sites for existing or new works, relocation funding, and potentiality of conflicts such as those surrounding the Pioneer Monument.

Commissioners Lisac, Meyer and Rascon agreed that further discussion was needed on this issue. Commissioner Rascon suggested that two discussions take place: one on an overall city policy for placement of sculptures and another specific to this relocation

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MINUTES
VISUAL ARTS COMMITTEE MEETING
Wednesday, December 18, 1996

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City and County of San Francisco

II. MOSCONE CONVENTION CENTER

Jill Manton described the two primary areas of the project that were identified as public art opportunities and reviewed project developments to date. A selection panel met on December 9 to identify an artist to work on the building entry/exterior facade project. Approximately sixty artists' works were reviewed by the panel, which has recommended six finalists to be interviewed at a subsequent meeting in January. Slides of the six finalists were then presented to the committee: Carl Cheng, Diller and Scofidio, Ned Kahn, Matt Mullican, Celia Munoz and Nam June Paik.

Commissioner Rascon, who was the Commission's liaison to the panel, commented that an excellent pool of candidates had been chosen. He said that there should be a concern with both day use by the Center conventioneers, as well as its nighttime presence and impact upon San Francisco residents.

Tonia Macneil then presented the architect's preliminary maps and drawings. She also informed the committee that due to Nam June Paik's recent stroke, he would not be able to attend an interview and would be working through his assistants, which has actually been his practice for several years. Because of Mr. Paik's inability to travel, staff was undecided as to whether to include him as a finalist. It was suggested that an alternate means of interviewing such as a conference call could be set up.

Motion: Motion to approve the selection panel's recommendation of artists Carl Cheng, Diller and Scofidio, Ned Kahn, Celia Munoz, Matt Mullican and Nam June Paik as finalists for the Moscone Center Expansion architectural design team project and to pay the finalists an honorarium of $250 each plus travel expenses to participate in interviews in January, 1997.
Moved: Lisac/Meyer
Vote: Unanimous

III. JACKSON PLAYGROUND

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Director Newirth reported that at a recent meeting with representatives from Real Estate, Public Health and the Bureau of Architecture, he had indicated the

Commission's strong resistance to the demolition of the gallery building. He also informed the Health Department that prior to their decision, the Art Commission should have been consulted. Since that meeting, there has been no indication of their intended action.

Commissioner Wilsey recommended that the committee wait for an outcome without taking further action at this time.

Commissioner Meyer agreed. Commissioner Rascon added that the site should be assessed in terms of its past use, future use and any impacts that transpire from retrofitting or demolition.

Mr. Jenkins indicated that City Site programming has been on hold because of the proposed demolition issue. Proposals for installations will be on hold until the decision regarding the site is resolved.

B. *Request and motion to reallocate funds for production costs of Mary Ellen Pleasant exhibit.*

Mr. Jenkins reported that the Mary Ellen Pleasant exhibit is a traveling exhibit curated by Susheel Bibbs and himself chronicling the history of an African-American pioneer. The exhibit was originally going to travel from Sacramento, but due to unforeseen circumstances, has to be completely refabricated. Mr. Jenkins intends to have the exhibition travel through libraries and schools. The proposed cost of fabricating this traveling exhibition is approximately $4,000.

Since City Site programming has been on hold due to the proposed demolition issue, Mr. Jenkins requested permission to shift $5,000 from City Site funding to support this exhibit. If the City Site money is not used, it will be rolled over to the following year. If funding is secured from outside sources, the funds will be reimbursed.

Motion: Motion to reallocate $5,000 of City Site funds for production costs of Mary Ellen Pleasant exhibit.
Moved: Lisac/Rascon
Vote: Unanimous

Mr. Jenkins thanked the committee for its support. Director Newirth expressed his appreciation for Mr. Jenkins' superb work and indicated that reviewers, staff and the public have all noted the outstanding quality of gallery exhibitions.

V. CIVIC CENTER COURTHOUSE

Ann Preston's Project for Fourth Floor Family Court

Jill Manton reported on her presentation of Ann Preston's efforts to modify her torso design to the judges. Last month, the judges had asked for a modification of the design. However, they have since decided that use of the figurative motif as a border would be too controversial, is inappropriate for a courthouse and have requested a completely new design. Ann Preston has agreed to design a new border for the zinc panels.

Ms. Manton requested that additional fees of $5,220 be approved for the artist's efforts to create the new design. Ms. Manton added that fourth floor terrazzo samples will be ready soon and she will bring them to the committee for approval.

Commissioner Rascon commented that this was a unique situation and Commissioner Lisac was concerned about the additional costs incurred by having the artist prepare a new design.

Motion: Motion to authorize increase in contract with Ann Preston by $5,220 for time and expenses incurred in developing new design motif for border of zinc/fiberglass panels for Civic Center Courthouse.
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Discussion ensued regarding the scope and weight of specific artist's recommendations, identification of sites for existing or new works, relocation funding, and potentiality of conflicts such as those surrounding the Pioneer Monument.

Commissioners Lisac, Meyer and Rascon agreed that further discussion was needed on this issue. Commissioner Rascon suggested that two discussions take place: one on an overall city policy for placement of sculptures and another specific to this relocation

proposal. He proposed going back to review what had transpired on Mr. Simpson's project.

Commissioner Lisac volunteered to obtain assistance from a graduate student at Stanford to do historical research.

An informal decision was made to discuss an overall city policy and Buster Simpson's specific relocation proposal further.

B. *Relocation of Roald Amundsen sculpture at Golden Gate Park.*

Ms. Lehane reported that the Norwegian Council had contacted her and had offered to share costs in moving the Roald Amundsen sculpture from the western area of Golden Gate Park to a privately owned site adjacent to a Norwegian church. The Council was concerned that because of limited foot traffic in the existing site, the sculpture was not getting enough exposure. However, the Beach Chalet is scheduled to re-open, significantly increasing traffic in this area. Ms. Lehane would like to ask the Council to wait approximately six months before making a decision. Director Newirth agreed, saying that due to lack of funds, waiting is appropriate. Commissioner Meyer and Commissioner Rascon recommended waiting pending further consideration.

VII. STAFF REPORTS

911 Center

Tonia Macneil reported that the ground-breaking to begin site preparation for the 9-1-1 Emergency Dispatch Center had taken place on December 16th. Temporary basketball courts are being built to offset those displaced by the construction at Margaret Hayward Playground. Construction will take place over two years; it is expected that art will be installed in the Fall of 1998.

Mid Embarcadero Project Status

Jill Manton reported that she is in the process of researching a new location for Bill Maxwell's "China Sky" and will approach the Redevelopment Agency and private parties to try to obtain additional funding.

VIII. ADJOURNMENT

The meeting was adjourned at 5:15 p.m.